



SHAKESPEARE

THE LIFE AND DEATH OF  
KING JOHN

WITH

AN INTRODUCTION AND NOTES

BY

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## INTRODUCTION.

INTERNAL evidence as to structure of verse tone of Date of Com-  
position  
thought, style of composition, as well as allusions, real or  
supposed, to contemporary events, have all been appealed  
to in the endeavour to fix the date at which *King John*  
was written, but all we know is that it is first men-  
tioned by Meres in his Palladis Tamia, published in 1598

Apart from history, the play is founded on an earlier Source  
one, by an unknown writer, entitled *The Troublesome*  
*Raigne of Iohn King of England, with the discouerie of King*  
*Richard Cordelions base sonne (vulgarly called, The Bastard*  
*Fauconbridge) also the death of King Iohn at Svrinstead*  
*Abbey, etc*, which was first printed in 1591

The play opens at Northampton, with the demand made Outline of  
the Play  
Act I  
by the King of France, through his ambassador, that  
John should relinquish, in favour of Arthur, the throne of  
England and Ireland, as well as the French fiefs of  
Poitiers, Anjou, Touraine, Maine This demand is  
accompanied by the threat of war in case of refusal, a  
threat which John meets with haughty defiance and  
preparation for the invasion of France On the departure  
of the ambassador, we are introduced to a quarrel be-  
tween two brothers, the reputed sons of Sir Robert  
Faulconbridge, the younger of whom claims his father's

estate on the ground that his brother was an illegitimate son of his mother by Richard Cour de lion. On their being brought before the King to have their dispute decided, both John and his mother, Eleanor, remark upon the strong likeness which the younger brother bears to Richard, and he, on being asked by the latter whether he is willing to forsake his fortune and follow her, joyfully assents, having apparently been long convinced of his true parentage. He is then knighted by John as Sir Richard Faulconbridge, in place of his baptismal name Philip. Almost immediately afterwards his mother, who had heard of the quarrel between the brothers, and angrily followed them to assert her good name, is brought to confess that she had been seduced by Richard during her husband's absence in Germany, and that her eldest son was the result of the intrigue.

Act II At the beginning of the second Act, Philip, King of France, with his son, Lewis, and the Archduke of Austria, is preparing to besiege the city of Angiers, which refuses to acknowledge Arthur's right when John appears on the scene with an English army. After mutual recriminations, each king appeals to the citizens of the place to admit his claim, John for himself, Philip on behalf of Arthur. On their refusal, an indecisive engagement takes place between the two armies at the close of which the Bastard suggests that, uniting their powers, the two kings should first bring the city into submission, and then continue the contest to decide to which of them the city shall belong. The suggestion is approved, but while preparations are being made to carry the agreement into effect, one of the chief citizens proposes a settlement of the quarrel by the marriage of

Blanch, niece to John, with Lewis, the Dauphin To this proposal Philip and John assent, the latter agreeing to bestow Anjou, Touraine, Maine, and Poitiers upon Blanch, as a dowry, while, as a sop to Constance and his own conscience, he proposes to create Arthur Duke of Bretagne and Earl of Richmond, and to make over to him the city of Angiers The Act then closes with preparations for the wedding

The third Act introduces Salisbury bearing to Con- Act III  
stance the tidings of the agreement that had been entered into, and upon the entrance of the two Kings, Elnor, etc., a fierce contest of words takes place between the mother and the grandmother of Arthur, the former bitterly reproaching Philip and Austria for having abandoned her son's cause While these recriminations are going on, Pandulph, the Pope's legate, appears upon the scene, demanding of John his reason for refusing to acknowledge Stephen Langton as Archbishop of Canterbury The King, defying the Pope, is at once excommunicated by the legate, while Philip is bidden, on pain of the Church's curse, to break off all league with him, and to show his obedience to the Pope by making war upon the "arch-heretic" Philip reluctantly obeys, and the first Scene ends with preparation on both sides for the conflict The second Scene merely brings in the Bastard, bearing the head of the Archduke whom he had killed; and John, who in the engagement had taken Arthur captive, making him over to the custody of Hubert de Burgh, a Norman knight devoted to the King In the third Scene the Bastard is commissioned by John to return to England and wing from the clergy their hoarded treasures in order to meet the expenses of

## INTRODUCTION

the war. On his departure, the king breaks with Hubert as to Arthur's murder, which with little demur Hubert undertakes to bring about. The fourth Scene is mainly taken up with Constance's lamentations for her son, now torn from her, and with Pandulph's persuasion of Lewis to invade England.

Act IV. With the fourth Act we come to the Scene between Hubert and Arthur, whose eyes the former is preparing to have burnt out in order to render impossible his coming to the throne. Arthur's pleading, however, softens Hubert's heart, and he renounces his project. In the second Scene John, newly re-crowned, is urged by Pembroke and Salisbury to give Arthur his liberty, and has scarcely promised to do so, when Hubert, entering, tells him privately of Arthur's death. On his announcing these tidings to the lords, they throw off their allegiance and quit his presence. A messenger then appears with news of the French invasion under Lewis, and immediately afterwards the Bastard returns to report the result of his commission to plunder the abbey, bringing with him a hermit whom he had arrested for prophesying that before Ascension Day the King would yield up his crown. John, having ordered the hermit to be taken to prison, and to be put to death on the day to which his prophecy referred, gives the Bastard the task of trying to reconcile the revolted peers. On his departure, Hubert enters, and, telling the King that Arthur is still alive, is ordered to communicate the fact to the peers with all possible speed. The third Scene opens with Arthur's death in his attempted escape from prison. The peers in consultation about joining Lewis are met by the Bastard, who calls upon them to return to the

King He has hardly delivered his message, when they come upon Arthur's dead body outside the castle walls, and Hubert, entering, is accused by them of the deed. An angry colloquy ensues, at the end of which Hubert is ordered to take up Arthur's body for burial, and the Bastard proceeds to rejoin the King.

By this time John, frightened out of his obstinacy by Act V the menacing attitude of his subjects, determines to make submission to the Pope, and yields up his crown, which is then returned to him by the legate. The Bastard enters with news that the nobles refuse to return, and that the people are welcoming the Dauphin. At the King's entreaty, Pandulph goes off with the object of persuading Lewis to make peace, while John, utterly unnerved, leaves the Bastard to make preparations for the defence of the country. The second Scene describes the compact between the revolted lords and the Dauphin, and the legate's unsuccessful endeavour to persuade the latter to return to France. In the third Scene, John enters from the field of battle, prostrate with fever, and is borne off in a litter to Swinstead Abbey. In the fourth Scene, another part of the field is shown, in which the French lord, Melun, persuades Salisbury, Pembroke, and Bigot, to abandon Lewis, whose intention is to put them to death at the close of the battle, and to return to the King. In the fifth, the Dauphin, boasting of his success in the battle, is informed of the falling off of these lords, and of the wreck of his expected reinforcements on the Goodwin Sands. Meanwhile the King has been poisoned by a monk, and Hubert, in the death scene, seeks out the Bastard to inform him of this fact. Together they hasten to Swinstead, when, in the seventh

Scene, the revolted lords, with Prince Henry, are found assembled round John's death bed as he expires in great agony. The Play closes with the news that the Dauphin is setting out on his return, and with preparations for the King's funeral and his son's accession to the throne.

Deviations  
from history

Having now traced the course of the Play, it will be convenient for us to notice the main deviations from history which, for one cause or other, Shakespeare has chosen to make.

In the first place, Arthur's title to the throne, which was without doubt a sound one, is represented in the Play as indisputable, though in reality John had this much in his justification that in those days the rule of hereditary descent was not as distinctly recognized as it later on came to be; that in the second of Richard's two wills he is named as successor to the throne; and that his accession was confirmed by election. In the next place, though Arthur's right was the cause of the wars between Philip and John, it was not in his murder that the real troubles of John's reign, continuing to its end, had their origin. These were due to his ill treatment of his subjects, but for which the Pope's interference would probably have had but little effect. Again, "The great quarrel between John and the Pope, with reference to the election of Stephen Langton, did not take place till 1207, about six years after Arthur was taken prisoner at Mirebeau. Pandulph was not sent 'to practise with the French king' against John till 1211, and the invasion of England by the Dauphin (which is suggested by Pandulph as likely to be supported by the indignation of the English on the death of Arthur) did not take place till 1216,

the year of John's death" (Knight, *Pictorial Shakspeare*, p 57) In regard to Arthur, Shakespeare has made several more or less important deviations from history. When we first meet with him, as also at the time of his death, he is represented as little more than a child, while in reality he lived to be nearly eighteen years old In the second place, his confinement and death are represented as taking place in England In point of fact, he was first confined at Falaise, and afterwards at Rouen, where he died Further, the scene between Hubert and Arthur has no historical authority, Hubert having, according to Holinshead, saved Arthur from the men sent to murder him In the Play, Angiers refuses to acknowledge as its lord either John or Arthur until the question of right to the throne of England should be decided by battle, whereas in reality Anjou, Touraine, Maine, were from the first loyal to Arthur Shakespeare's Constance is a widow, the real Constance was at this time married to her third husband, Guy De Thouais Moreover, she died the year before Arthur fell into John's hands The Austrian Archduke, who had confined Richard in a dungeon, is made to live five or six years after the date of his actual death, and is represented as one and the same person with Vidomar, Viscount of Limoges, in besieging whose castle of Chaluz, Richard was mortally wounded The four wars between John and Philip are compressed into two, and at the close of the Play the Dauphin's return to France makes it appear that all idea of trying to conquer England had been abandoned, though in reality Philip's efforts were continued for two years longer Finally, though Holinshead, on the authority of Caxton, speaks of John as having been

poisoned by a monk, he, according to the best authorities, died at Newark of a fever, not at Swinestrad.

Reasons for  
these devia-  
tions

For the more important of the foregoing deviations from history, Hudson finds a reason in the conception of John's character and of the events of his reign which the older play of the *Troublesome Reign*, etc., and Bishop Hall's pageant of *King John*, had established in the popular mind. "The King John of the stage," he remarks, "striking in with the passions and interests of the time, had become familiar to the people, and twined itself closely with their feelings and thoughts. A faithful version would have worked at great disadvantage in competition with the theatrical one thus established. This prepossession of the popular mind Shakespeare may well have judged it unwise to disturb. (In other words, the current of popular association being so strong, he probably chose rather to fall in with it than to stem it.) We may regret that he did so, but we can hardly doubt that he did it knowingly and on principle: nor should we so much blame him for not stemming that current as thank him for purifying it." Again, in regard to the behaviour of Angiers and the circumstances of Arthur's imprisonment and death, "These, however, are immaterial points in the course of the drama, save as the latter has the effect of bringing Arthur nearer to the homes and hearts of the English people; who would naturally be more apt to resent his death if it occurred at their own doors." The representation of Constance as a widow, and the prolongation of her life beyond its actual date, Hudson considers "a breach of history every way justifiable, since it gives an occasion, not otherwise to be had, for some noble outpourings of maternal grief

and tenderness And the mother's transports of sorrow might well consist with a second marriage, though to have represented her thus would have impaired the pathos of her situation, and at the same time have been a needless embarrassment of the action It is enough that so she would have felt and spoken had she been still alive, her proper character being thus allowed to transpire in circumstances which she did not live to see" The same reason, viz, that greater pathos could be given to the scenes in which Arthur appears, led Shakespeare to make him out much younger than he really was The Austrian Archduke, like Constance, is shown as alive some years after his actual death "for no other purpose than that Richard's natural son may have the honour of revenging his father's wrongs and death" In following Holinshed's account of the cause of John's death, Shakespeare may have done so because he believed the fact to be as represented, or his object may have been to enhance the hatred in which John's subjects held him Furnivall, noticing that in the older play the monk is prompted to the deed by John's anti-papal patriotism, considers that Shakespeare in setting this story aside has "left a serious blot on his drama which it is impossible to remove" To me it seems more in keeping with his attitude in this play towards religious questions that he has omitted the question of motive on the monk's part, and Holinshed's account can scarcely be said to bear out the idea that religious fanaticism had anything to do with the action His words are, "There be which have written that after he had lost his army, he came to the abbey of Swinestead, in Lincolnshire, and there understanding the cheapness and plenty of corn, shewed him-

self greatly displeased therewith as that he for the hatred which he bare to the English people, that had so traitorously revolted from him unto his adversary Lewis, wished all misery to light upon them, and thereupon said in his anger, that he would cause all kind of grain to be at a far higher price ere many days should pass. Whereupon a monk who heard him speak such words, being moved with zeal for the oppression of his country, gave the King poison in a cup of ale, whereof he first took the assay, to cause the king not to suspect the matter, and so they both died in manner at one time."

The general question of literal accuracy in historical dramas considered

On the subject of literal accuracy in historical dramas, Knight remarks, "It would appear scarcely necessary to entreat the reader to bear in mind that the 'Histories' of Shakspeare are Dramatic Poems. And yet, unless this circumstance be watchfully regarded, we shall fall into the error of setting up one form of truth in contradiction to, and not in illustration of, another form of truth. It appears to us to be worse than useless employment to be running parallels between the poet and the chronicler, for the purpose of showing that for the liberal facts of history the poet is not so safe a teacher as the chronicler. The 'lively images' of the poet present a general truth much more completely than the tedious narratives of the annalist. The ten magnificent 'histories' of Shakspeare stand in the same relation to the contemporary historians of the events they deal with, as a landscape does to a map. The principle, therefore, of viewing Shakspeare's history through another medium than that of his art, and pronouncing, upon this view, that his historical plays cannot be given to our youth 'as properly historical,' is nearly

as absurd as it would be to derogate from the merits of Mr Turner's beautiful drawings of coast scenery, by maintaining and proving that the draughtsman had not accurately laid down the relative positions of each bay and promontory. There may be, in the poet, a higher truth than the literal, evolved in spite of, or rather in combination with, his minute violations of accuracy, men may in the poet better study history, 'so to speak after nature,' than in the annalist,—because the poet masses and generalizes his facts, subjecting them, in the order in which he presents them to the mind, as well as in the elaboration which he bestows upon them, to the laws of his art, which has a clearer sense of fitness and proportion than the laws of a dry chronology. But, at any rate, the structure of an historical drama and of an historical narrative are so essentially different, that the offices of the poet and the historian must never be confounded. It is not to derogate from the poet to say that he is not an historian, it will be to elevate Shakspeare when we compare his poetical truth with the truth of history. We have no wish that he had been more exact and literal." Hudson, too, in noticing the anticipation by several years of the papal instigation as the cause of the war in which Arthur was taken prisoner, observes that "The laws of dramatic effect often require that the force and import of divers actual events be condensed and massed together. To disperse the interest over many details of action involves such a weakening of it as poetry does not tolerate. So that the Poet was eminently judicious in this instance of concentration. The conditions of right dramatic interest clearly required something of the kind. United, the several events

might stand in the drama, divided, they must fall. Thus the course of the play in this matter was fitted to secure as much of actual truth as could be told *dramatically* without defeating the purpose of the telling. Shakespeare has many happy instances of such condensation in his historical pieces."

Spirit of the  
Play

In dealing with the general spirit of the Play, Gervinus points out that Shakespeare has throughout "softened for the better the traits of the principal political characters, and has much obliterated the bad. His John, his Constance, his Arthur, his Philip Augustus, even his Elnor, are better people than they are found in history. The ground of this treatment, which is not usual to him, is not merely that in this instance he did not draw directly from the sources of the Chronicle, his design in it was also that the vehicles of the political story should be merely men of ordinary stamp, deriving their motives for their actions from no deep lying passions, men neither of a very noble nor of a very ignoble sort, but, as is generally the case in the political world, men acting from selfishness and common interest." Shakespeare has also shown a wide difference from the older play, and Bishop Ball's pageant, in the way in which he treats the question of opposing religion. His feelings towards the Papal power and towards Protestantism have no bitterness on the one hand or enthusiasm on the other, but, as Hudson points out, are "only the natural beatings of a sound, honest English heart, resolute to withstand alike all foreign encroachments, whether from kings, or emperors, or popes." And while "giving full vent to the indignation of the English at Popish rule and intrigue, encroachment and oppression," Shakespeare,

remarks Gervinus, "did not go so far as to make a farce of Faulconbridge's extortion from the clergy, the old piece offered him here a scene in which merry nuns and brothers burst forth from the opened coffers of the 'hoarding abbots,' a scene certainly very amusing to the fresh Protestant feelings of the time, but to our poet's impartial mind the dignity of the clergy, nay even the contemplativeness of cloister-life, was a matter too sacred for him to introduce it in a ridiculous form into the seriousness of history" Another noticeable feature in the spirit of the play is the light in which Shakespeare, in accordance with historical truth, represents the feelings of his countrymen in John's time towards the Papal interference On this point Green, *History of the English People*,\* remarks, "In after times men believed that England thrilled at the news [of Pandulph's intervention on John's behalf] with a sense of national shame, such as she had never felt before 'He has become the Pope's man,' the whole country was said to have murmured, 'he has forfeited the very name of king, from a free man he has degraded himself into a serf' But this was the belief of a time still to come, when the rapid growth of national feeling, which this step and its issues did more than anything to foster, made men look back on the scene between John and Pandulph as a national dishonour We see little trace of such a feeling in the contemporary accounts of the time All seem rather to have regarded it as a complete settlement of the difficulties in which king and kingdom were involved As a political measure, its success was immediate and complete. The French army at once broke up in impotent rage"

The Char-  
acters in the  
Play  
John

The more prominent characters in the play are John, Constance, the Bastard, and Pandolph. John, as has been pointed out, though cruel and weak, is not, at all events in the earlier scenes, portrayed in colours as dark as those used by the historians. Hume\* says, "The character of King John is nothing but a compilation of vices equally mean and odious, and alike ruinous to himself and destructive to his people. Cowardice, inactivity, folly, levity, licentiousness, ingratitude, treachery, tyranny, and cruelty—all these qualities appear too evidently in the several incidents of his life to give us room to suspect that the disagreeable picture has been any wise overcharged by the prejudices of the ancient historians." According to Stubbs,\* "John trusted no man, and no man trusted him." Macaulay\* calls him "a trifler and a coward." Green\* alone has a good word to say for him, declaring that "with all his vices, he yet possessed all the quickness, vivacity, cleverness, good humour, and social charm which distinguished his House." At the opening of the Play he is represented as blustering a good deal, though at the same time resolute,—a resolution no doubt largely due to his mother's strong will,—and showing in his invasion of France both promptitude and personal courage. He is, of course, ready enough to enter into an unholy compact with Philip, but the facility of compromise is due rather to a consciousness of the doubtful nature of the title by which he holds the crown than to any promptings of physical cowardice. Again, in his defiance of the Pope, Shakespeare gives him something like real dignity of purpose, while his retreat from

\* Quoted by Canning, *Hist Thoughts*, etc

France is acknowledged by Philip and Lewis to have been conducted with masterly generalship. It may be that a good deal of the determination he displays is only such as would be evoked in anyone so highly placed when amid the excitement of war, for no sooner is that excitement past, than he enacts the most shameless scene in the play, that in which he would tempt Hubert to the murder of Arthur, though not daring to put his temptation into anything but hints. Still, Dowden, as it seems to me, somewhat exaggerates when he says, "The show of kingly strength and dignity in which John is clothed in the earlier scenes of the play must . . . be recognised (although Shakspeare does not obtrude the fact), as no more than a poor pretence of true regal strength and honour." On the other hand, if this be the very rigour of the law, Gervinus appears to discover in John qualities which Shakespeare would hardly acknowledge as his gift. "He is not," [*i.e.* at the opening of the play] that critic remarks, "the image of a brutal tyrant, but only the type of the hard manly nature, without any of the enamel of finer feelings, and without any other motives for action than those arising from the instinct of this same inflexible nature and of personal interest. Severe and earnest, an enemy to cheerfulness and merry laughter, conversant with dark thoughts, of a restless, excited temperament, he quickly rises to daring resolves, he is uncommunicative to his best advisers, laconic and reserved, he does not agree to the good design of his evil mother that he should satisfy Constance and her claims by an accommodation; it better pleases his warlike manly pride to bear arms against threatened arms, in his campaigns against

Constance and her allies the enemy himself feels that the 'hot haste,' managed with so much foresight, and the wise order in so wild a cause, are unexampled." Here it seems to me that we have a nearer approach to nobility of nature than the play warrants, and, further, that Shakespeare would not be likely to invest with such firmness of backbone a character so soon to be shown as the very impersonation of weakness. For whatever John's behaviour in the earlier scenes, from the time of his return to England we see in him nothing but meanness, the most piteous vacillation, grovelling humility, and an utter absence of anything like courage in adversity. These may be the essential qualities of his nature which stirring events have for a time obscured while brightening, or it may be that 'coward conscience,' after the manner threatened by the ghosts in Richard the Third's dream, paralyses whatever activity of mind he once possessed, whatever resolution he had in France nerved himself to display. In order to strengthen his position with his own countrymen, he on his return goes through the farce of being crowned again (in reality for the fourth time), he yields, plainly out of fear, to the demand made by Pembroke for Arthur's liberation, he hypocritically laments Arthur's death when the news of it is brought to him, is terror-stricken by the report of the Dauphin's invasion, with incredible meanness reproaches Hubert for the crime which had been his own suggestion, apologizes as unreservedly when told by Hubert that his order has not been carried out, yields up to Pandulph the crown which he had boastfully declared he would maintain "without the assistance of a mortal hand", beseeches him in the very spirit of

cringing servility to negotiate peace with the Dauphin ; in absolute prostration of mind leaves it to the Bastard to make preparations for defence , is seen hastening from the battle-field to nurse his fever at Swinstead, and finally in his death agony parades his facility of quibbling out maudlin lamentations for himself

Constance's action in the play is so small that it is not Constance necessary to trace it , while for an analysis of her character I would refer all students of the play to Mr Jameson's *Characteristics of Women*, with the single remark that Hudson seems to me to be justified in thinking that the critics are inclined to pitch too high their praise, not as to the conception of the character, but as to the style of execution

The Bastard, on the other hand, pervades the play The Bastard with a presence ever active The first Act is almost all Faulconbridge, with his good-humoured jests during the dispute, his readily-given adherence to John, his amusing self-complacency on being knighted, and his affectionate patronage of his mother In the second, his impudent banter of the Austrian Archduke relieves the contentious mouthings of the two kings , his is the practical suggestion that Angiers should be brought to its bearings by the combined attack of the opposing forces , and from him, though pretending to no more exalted a morality than the pursuit of selfish expediency, we have a caustic commentary on the hypocrisy and treachery of Philip and John It is he who is prominent in the battle of the third Act , to him, instinctively assured of his fidelity, John gives the important and difficult commission of wringing from the abbots some of their hoarded wealth , through his agency John, on the news of the Dauphin's

invasion, hopes to bring back to their allegiance the revolted lords from his lips we have the sternest condemnation of Arthur's murder, a condemnation pronounced in spite of his well knowing that Hubert, if guilty, had only so acted out of misguided loyalty to the King. In his outspoken honesty, he shrinks not from freely chiding John when entreating the legate to help him to effect peace with Lewis, in his embassy to that prince, his fearlessness teaches him a language of defiance which John had not dared to use, in the ensuing battle he "alone upholds the day"; to him Hubert hastens upon the poisoning of the King, and into his ear John pours his last querulous accents, persuaded that from him, if from none else, he will receive a genuine sympathy. The Bastard's general position in the play is thus set out by Swinburne. "Considering this play in its double aspect of tragedy and history, we might say that the English hero becomes the central figure of the poem as seen from the historic side, while John remains the central figure of the poem as seen from its tragic side; the personal interest that depends on personal crime and retribution is concentrated on the agony of the king, the national interest which he, though eponymous hero of the poem, was alike inadequate as a craven and improper as a villain to sustain and represent in the eyes of the spectators was happily and easily transferred to the one person of the play who could properly express within the compass of its closing act at once the protest against papal pretension, the defiance of foreign invasion, and the prophetic assurance of self-dependent life and self-sufficing strength inherent in the nation then fresh from a fiercer trial of its quality, which

an audience of the days of Queen Elizabeth would justly expect from the poet who undertook to set before them in action the history of the days of King John " And, again, speaking of him more in his personal character, he observes, "As far beyond the reach of any but his Maker's hand is the pattern of a perfect English warrior, set once for all before the eyes of all ages in the figure of the noble Bastard. The national side of Shakespeare's genius, the heroic vein of patriotism that runs like a thread of living fire through the world-wide range of his omnipresent spirit, has never, to my thinking, found vent or expression to such glorious purpose as here. Not even in Hotspur or Prince Hal has he mixed with more god like sleight of hand all the lighter and graver good qualities of the national character, or compounded of them so lovable a nature as this " .

Pandulph, from his point of action, plays nearly as Pandulph large a part as the Bastard. From Philip, though the most powerful of continental sovereigns, he will brook no wavering in the fulness of obedience to be rendered to the Church by its eldest son, though, knowing how important to the Papacy is his support, he condescends to put forth every subtlety of persuasion, while in the case of the recalcitrant John he scorns all argument, and at once pronounces his excommunication. Upon Lewis he works by appeals to his ambition, in order to use him as a tool for the subjugation of John, and this end attained, he has no object in further humiliating that King, no interest in further giving his countenance to the Dauphin's invasion. That Prince may bluster for awhile and refuse to be a puppet in the legate's hands, but his hesitation is not of much longer duration than was his

father's, and he retires to France in abandonment of a project which he had flattered himself was so soon to be crowned with success. Pandolph is a hard, unlovely character, but he is what his profession made him, and we cannot altogether refuse a kind of admiration to the stern consistency of purpose with which, in the service of the Church, he sweeps away all obstacles, even though among his weapons unblinking cruelty and chicanery are those most frequently used.

Style and  
subject  
matter

In style, at all events in the three first Acts, *King John* is closely allied with *Julius* and the *Second*, there is the same love of conceits, of antithesis, of rhetorical language, and empty declamation. And though Shakespeare has now shaken himself free from the fetters of rhyme which so hampered him in *Richard the Second*, we have none of that rich prose which occupies so large a part in the later historical plays, and gives them a vigour that is wanting in *King John*. Furnivall points out the similarity in subject matter with *Richard the Third*. "In both plays," he says, "we have cruel uncles planning their nephew's murder because the boys stand between them and the crown. In both we have distracted mothers overwhelmed with grief. In both we have prophecies of ruin and curses on the murderers, and in both the fulfilment of these. In both we have the kingdom divided against itself, and the horrors of civil war. In both we have the same lesson of the danger of division taught to the discontented English parties of Shakespeare's own day. *Richard III* is the example of the misgovernment of a cruel tyrant, *King John* of the misgovernment of a selfish coward. The temptation scene of John and Hubert repeats that of Richard and Tyrrel. The

Bastard's statement of his motive, 'Gam, be my lord,' etc., is like that of Richard the Third's about his villany." The scope, however, of *King John* is much larger than that of *Richard the Third*, for while the latter is but the history of the unscrupulous ambitions of one man and of the struggle for power between the two rival houses of York and Lancaster, *King John* deals with matters affecting more deeply the vital interests of England as a nation, and foreshadows the independence of spirit in regard to religious questions which at a later time was to be the accompaniment to political independence.



THE LIFE AND DEATH OF  
KING JOHN.

## DRAMATIS PERSONÆ.

KING JOHN

PRINCE HENRY, son to the king

ARTHUR, Duke of Bretagne, nephew to the king

The Earl of PEMBROKE

The Earl of LESTER

The Earl of SALISBURY

The Lord BIGOT

HENRY DE BURG

ROBERT FAULCONBRIDGE, son to Sir Robert Faulconbridge

PHILIP the BASTARD, his half-brother

JAMES GURNEY, servant to Lady Faulconbridge

PETER of Pomfret, a prophet

PHILIP, King of France

LEWIS, the Dauphin

LA MOUE, Duke of ARISTIA

CARDINAL PANDULF, the Pope's legate

MILEN, a French Lord

CHATILLON, ambassador from France to King John

QUEEN ELINOR, mother to King John

CONSTANCE, mother to Arthur

BLANCH of Spain, niece to King John.

LADY FAULCONBRIDGE

Lords, Citizens of Angiers, Sheriff, Herald, Officers, Soldiers,  
Messengers, and other Attendants

SCENE *Partly in England, and partly in France*

# THE LIFE AND DEATH OF KING JOHN.

## ACT I

### SCENE I KING JOHN'S palace

*Enter KING JOHN, QUEEN ELINOR, PEMBROKE, ESSEX,  
SALISBURY, and others, with CHATILLON*

*K John* Now, say, Chatillon, what would France with us ?

*Chat* Thus, after greeting, speaks the King of France  
In my behaviour to the majesty,  
The borrow'd majesty, of England here

*Elz* A strange beginning 'borrow'd majesty !'

*K John* Silence, good mother, hear the embassy

*Chat* Philip of France, in right and true behalf  
Of thy deceased brother Geffrey's son,  
Arthur Plantagenet, lays most lawful claim  
To this fair island and the territories, 10  
To Ireland, Poitiers, Anjou, Touraine, Maine,  
Desiring thee to lay aside the sword  
Which sways usurpingly these several titles,  
And put the same into young Arthur's hand,  
Thy nephew and right royal sovereign

*K John.* What follows if we disallow of this ?

*Chat* The proud control of fierce and bloody war,  
To enforce these rights so forcibly withheld

*K John* Here have we war for war and blood for blood,

Controlment for controlment so answer France 29

*Chat* Then take my king's defiance from my mouth.  
The farthest limit of my embassy

*K John* Bear mine to him, and so depart in peace

Be thou as lightning in the eyes of France

For ere thou canst report I will be there,

The thunder of my cannon shall be heard

So hence! Be thou the trumpet of our wrath

And sullen presage of your own decay

An honourable conduct let him have

Pembroke, look to't Farewell, Chatillon 30

[*Exeunt Chatillon and Pembroke*]

*Eli* What now, my son? have I not ever said

How that ambitious Constance would not cease

Till she had kindled France and all the world,

Upon the right and party of her son?

[*This might have been prevented and made whole*

*With very easy arguments of love,*

*Which now the manage of two kingdoms must*

*With fearful bloody issue arbitrate*

*K John* Our strong possession and our right for us

*Eli* Your strong possession much more than your right,

Or else it must go wrong with you and me 31

So much my conscience whispers in your ear,

Which none but heaven, and you and I shall hear

*Enter a Sheriff*

*Essex* My liege, here is the strangest controversy

Come from the country to be judged by you

That e'er I heard shall I produce the men?

*K John* Let them approach

Our abbeyes and our priories shall pay

This expedition's charge

*Enter ROBERT FAULCONBRIDGE, and PHILIP his bastard brother*

What men are you ?

*Bast* Your faithful subject I, a gentleman 50  
Born in Northamptonshue and eldest son,  
As I suppose, to Robert Faulconbridge,  
A soldier, by the honour giving hand  
Of Cœur-de lion knighted in the field

*K John* What art thou ?

*Rob* The son and heir to that same Faulconbridge

*K John.* Is that the elder, and art thou the heir ?

You came not of one mother then, it seems.

*Bast* Most certain of one mother, mighty king ,  
That is well known , and, as I think, one father 60  
But for the certain knowledge of that truth  
I put you o'er to heaven and to my mother  
Of that I doubt, as all men's children may.

*Elz* Out on thee, rude man ! thou dost shame thy mother  
And wound her honour with this diffidence.

*Bast* I, madam ? no, I have no reason for it ,  
That is my brother's plea and none of mine ,  
The which if he can prove, a' pops me out  
At least from fair five hundred pound a year  
Heaven guard my mother's honour and my land ? 70

*K John* A good blunt fellow Why, being younger born,  
Doth he lay claim to thine inheritance ?

*Bast* I know not why, except to get the land.  
If old Sir Robert did beget us both  
And were our father, and this son like him,  
O old Sir Robert, father, on my knee  
I give heaven thanks I was not like to thee !

*K John.* Why what a madcap hath heaven lent us here !

*Elz* He hath a trick of Cœur-de-lion's face ,  
The accent of his tongue affecteth him 80  
Do you not read some tokens of my son

In the large comparison of this man?

*K. John* Mine eye hath well examined his parts  
And finds them perfect Richard. Sirrah, speak,  
What doth move you to claim your brother's land?

*Bast* Because he hath a half-face like my father  
With half that face would he have all my land  
A half faced groat five hundred pound a year.

*Rob* My gracious liege, when that my father lived,  
Your brother did employ my father much, —  
And once despatch'd him in an embassy  
To Germany, there with the emperor  
To treat of high affairs touching that time.

20

The advantage of his absence took the king  
And in the mean time sojourn'd at my father's;  
Where how he did prevail I shame to speak,  
But truth is truth large lengths of seas and shores  
Between my father and my mother lay,  
As I have heard my father speak himself,  
When this same lusty gentleman was got  
Upon his death-bed he by will bequeath'd  
His lands to me, and took it on his death  
That this my mother's son was none of his,  
Then, good my liege, let me have what is mine,  
My father's land, as was my father's will.

100

*K. John* Sirrah, your brother is legitimate;  
Your father's wife did after wedlock bear him,  
And if she did play false, the fault was hers,  
Which fault lies on the hazards of all husbands  
That marry wives.

110

My mother's son did get your father's heir,  
Your father's heir must have your father's land.

*Rob* Shall then my father's will be of no force  
To dispossess that child which is not his?

*Bast* Of no more force to dispossess me, sir,  
Than was his will to get me, as I think.

*Eli* Whether hadst thou rather be a Faulconbridge

And like thy brother, to enjoy thy land,  
 Or the reputed son of Cœur-de-lion,  
 Lord of thy presence and no land beside ? 120

*Bast* Madam, an if my brother had my shape,  
 And I had his, su Robert his, like him ;  
 And if my legs were two such riding-iods,  
 My arms such eel-skins stuff'd, my face so thin  
 That in mine ear I durst not stick a rose  
 Lest men should say ' Look, where three-fartlings goes ' !  
 And, to his shape, were heir to all this land,  
 Would I might never stir from off this place,  
 I would give it every foot to have this face ,  
 I would not be su Nob in any case 130

*Elz* I like thee well wilt thou forsake thy fortune,  
 Bequeath thy land to him and follow me ?  
 I am a soldier and now bound to France

*Bast* Brother, take you my land, I'll take my chance  
 Your face hath got five hundred pound a year,  
 Yet sell your face for five pence and 'tis dear  
 Madam, I follow you unto the death

*Elz* Nay, I would have you go before me thither

*Bast* Our country manners give our betters way

*K. John* What is thy name ? 140

*Bast* Philip, my liege, so is my name begun ;  
 Philip, good old sir Robert's wife's eldest son

*K. John* From henceforth bear his name whose form thou  
 bear'st

Kneel thou down Philip, but rise more great,  
 Arise Sir Richard and Plantagenet

*Bast* Brother by the mother's side, give me your hand  
 My father gave me honours, yours gave land  
 Now blessed be the hour, by night or day,  
 When I was got, su Robert was away !

*Elz* The very spirit of Plantagenet ! 150  
 I am thy grandam, Richard , call me so

*Bast* Madam, by chance but not by truth , what though ?

*K. John* Go, Faulconbridge now hast thou thy desire,  
 A landless knight makes thee a landed knight;  
 Come, madam, and come, Richard, we must speed  
 For France, for France, for it is more than need.

*Hast* Brother, adieu—good fortune come to thee;  
 For thou wast got i' the way of honesty.

*[I'count all but Bastard]*

A foot of honour better than I was,  
 But many a many foot of land the worse. 160

Well, now can I make any *Jean* a lady  
 'Good den, sir Richard'—'God-a-mercy, fellow'—

And if his name be George, I'll call him Peter,  
 For new-made honour doth forget men's names;

'Tis too respective and too sociable

For your conversion—Now your traveller,

He and his toothpick at my worship's meet;

And when my knightly stomach is sufficed,

Why then I suck my teeth and catechize

My picked man of countries—'My dear sir, 170

Thus, leaning on mine elbow, I begin,

'I shall beseech you'—that is question now,

And then comes answer like an Abbey book

'O sir,' says answer, 'at your best command;

At your employment, at your service, sir'

'No, sir,' says question, 'I, sweet sir, at yours'

And so, ere answer knows what question would,

Saving in dialogue of compliment,

And talking of the Alps and Apennines,

The Pyrenean and the river Po, 180

It draws towards supper in conclusion so

But this is worshipful society

And fits the mounting spirit like myself

For he is but a bastard to the time

That doth not smack of observation,

And so am I, whether I smack or no

And not alone in habit and device,

Exterior form, outward accoutrement,  
 But from the inward motion to deliver  
 Sweet, sweet, sweet poison for the age's tooth 190  
 Which, though I will not practise to deceive,  
 Yet, to avoid deceit, I mean to learn,  
For it shall strew the footsteps of my rising  
 But who comes in such haste in riding-robcs ?  
 What woman-post is this ? hath she no husband  
 That will take pains to blow a horn before her ?

*Enter LADY FAULCONBRIDGE and JAMES GURNEY*

O me ! it is my mother How now, good lady !  
 What brings you here to court so hastily ?

*Lady F* Where is that slave, thy brother ? where is he,  
 That holds in chase mine honour up and down ? 200

*Bast* My brother Robert ? old sir Robert's son ?  
 Colbrand the giant, that same mighty man ?  
 Is it sir Robert's son that you seek so ?

*Lady F* Sir Robert's son ! Ay, thou uneventend boy,  
 Sir Robert's son why scorn'st thou at sir Robert ?  
 He is sir Robert's son, and so art thou

*Bast* James Gurney, wilt thou give us leave awhile ?

*Gur* Good leave, good Philip

*Bast* Philip ! sparrow James,  
 There's toys abroad anon I'll tell thee more. [*Exit Gurney*  
 Madam, I was not old sir Robert's son 210

Sir Robert might have eat his part in me  
 Upon Good-Friday and ne'er broke his fast  
 To whom am I beholding for these limbs ?  
 Sir Robert never help to make this leg

*Lady F* Hast thou conspired with thy brother too,  
 That for thine own gain shouldst defend mine honour ?  
 What means this scorn, thou most untoward knave ?

*Bast* Knight, knight, good mother, Basilisco-like  
 What ! I am dubb'd ! I have it on my shoulder

But, mother, I am not sir Robert's son , 230  
 I have disclaim'd sir Robert and my land ,  
 I legitimation, name and all is gone .

Then, good my mother let me know my father ,  
 Some proper man, I hope who was it, mother ?

*Lady P* Hast thou denied thyself a Faulconbridge ?

*Bas* As faithfully as I deny the devil

*Lady P* King Richard Cœur-de lion was thy father  
 Heaven be not my transgression to my charge .

Thou art the issue of my dear offence,  
 Which was so strongly urged past my defence 235

*Bas* Now, by this light, were I to get again,  
 Madam, I would not wish a better father  
 Needs must you lay your heart at his dispose,  
 Subjected tribute to commanding love,  
 'Agunst whose fury and unmatched force  
 The weles lion could not wage the fight,  
 Nor keep his princely heart from Richard's hand  
 He that perforce robs lions of their hearts

May easily win a woman's . Ay, my mother,  
 With all my heart I thank thee for my father ' 240  
 Who lives and dares but say thou didst not well  
 When I was got, I'll send his soul to hell  
 Come, lady, I will show thee to my kin .

And they shall say, when Richard me begot,  
 If thou hadst said him nay, it had been sin

Who says it was, he lies , I say 'twas not [Exeunt

## ACT II

SCENE I. *France Before Angiers*

*Enter AUSTRIA and forces, drums, etc on one side · on the other KING PHILIP of France and his power, LEWIS, ARTHUR, CONSTANCE and attendants*

*K Philip* Before Angiers well met, brave Austria  
Arthur, that great forerunner of thy blood,  
Richard, that robb'd the lion of his heart  
And fought the holy wars in Palestine,  
By this brave duke came early to his grave  
And for amends to his posterity  
At our importance hither is he come,  
To spread his colours, boy, in thy behalf,  
And to rebuke the usurpation

Of thy unnatural uncle, English John 10  
Embrace him, love him, give him welcome hither.

*Arth* God shall forgive you Cœur-de-lion's death  
The rather that you give his offspring life,  
Shadowing their right under your wings of war  
I give you welcome with a powerless hand,  
But with a heart full of unstained love  
Welcome before the gates of Angiers, duke

*K Phi* A noble boy ! Who would not do thee right ?

*Aust* Upon thy cheek lay I this zealous kiss,  
As seal to this indenture of my love, 20  
That to my home I will no more return,  
Till Angiers and the right thou hast in France,  
Together with that pale, that white-faced shore,  
Whose foot spurns back the ocean's roaring tides  
And coops from other lands her islanders,  
Even till that England, hedged in with the main,  
That water-walled bulwark, still secure  
And confident from foreign purposes,

Even till that utmost corner of the west  
Salute thee for her King till then, fair boy, 39  
Will I not think of home, but follow arms

*Const.* O take his mother's thanks, a vast sea thanks,  
Till your strong hand shall help to give him strength,  
To make a more requital to your love.

*Aur.* The peace of heaven is theirs that lift their sword  
In such a just and charitable war

*K. Phi.* Well then to work our cannon shall be bent  
Against the brows of this resisting town  
Call for our chiefest men of discipline  
To cull the plots of best advantage 40  
We'll lay before this town our royal bones,  
Wade to the market place in Frenchmen's blood,  
But we will make it subject to this boy

*Const.* Stay for an answer to your embassage,  
Lest unadvised you stain your swords with blood  
My Lord Chatillon may from England bring  
That right in peace which here we urge in war  
And then we shall repent each drop of blood  
That hot rash haste so indirectly shed

*Enter CHATILLON*

*K. Phi.* A wonder, hush! lo, upon thy wish 50  
Our messenger Chatillon is arrived  
What England says, say briefly gentle lord,  
We coldly pause for thee, Chatillon, speak

*Chat.* Then turn your forces from this paltry siege  
And set them up against a mightier task  
England, impatient of your just demands,  
Hath put himself in arms the adverse winds  
Whose leisure I have stay'd, have given him time  
To land his legions all as soon as I,  
His marches are expedient to this town, 60  
His forces strong, his soldiers confident  
With him along is come the mother-queen,

An Ate, stirring him to blood and strife  
 With her hei niece, the Lady Blanch of Spain ;  
 With them a bastard of the king's deceased ,  
 And all the unsettled humours of the land,  
 Rash, inconsiderate, fiery voluntaries,  
 With ladies' faces and fierce dragons' spleens,  
 Have sold their fortunes at their native homes,  
 Bearing their birthrights proudly on their backs,  
 To make a hazard of new fortunes here 70

In brief, a braver choice of dauntless spirits  
 Than now the English bottoms have waft o'er  
 Did never float upon the swelling tide,  
 To do offence and scath in Christendom [ *Drum beats*  
 The interruption of their churlish drums  
 Cuts off more circumstance they are at hand,  
 To parley or to fight , therefore prepare

*K Phi* How much unlook'd for is this expedition !

*Aust* By how much unexpected, by so much 80  
 We must awaken endeavour for defence ;  
For courage mounteth with occasion  
 Let them be welcome then , we are prepared

*Enter KING JOHN, ELINOR, BLANCH, the Bastard, Lords,  
 and forces*

*K John* Peace be to France, if France in peace permit  
 Our just and lineal entrance to our own ,  
 If not, bleed France, and peace ascend to heaven,  
 Whiles we, God's wrathful agent, do correct  
 Their proud contempt that beats His peace to heaven

*K Phi* Peace be to England, if that war return  
 From France to England, there to live in peace 90  
 England we love , and for that England's sake  
 With burden of our armour here we sweat  
 This toil of ours should be a work of thine ,  
 But thou from loving England art so far,  
 That thou has under-wrought his lawful king,

Cut off the sequence of posterity,  
 Out-fac'd infant state and done a rape  
 Upon the maiden virtue of the crown.  
 Look here upon thy brother Geoffrey's face,  
 These eyes, these brows, were moulded out of his. 100  
 This little abstract doth contain that large  
 Which died in Geoffrey, and the hand of time  
 Shall draw this brief into as huge a volume  
 That Geoffrey was thy elder brother born,  
 And this his son, England was Geoffrey's right  
 And this is Geoffrey's in the name of God  
 How comes it then that thou art call'd a king,  
 When living blood doth in these temples beat  
 Which owe the crown that thou o'ermost interest?

*K John* From whom hast thou this great commission,  
 France, 110

To draw my answer from thy articles?

*K Phi* From that supernal judge, that stirs good thoughts  
 In any breast of strong authority,  
 To look into the blots and stains of right  
 That judge hath made me guardian to this boy  
 Under whose warrant I impeach thy wrong  
 And by whose help I mean to chastise it.

*K John* Alack, thou dost usurp authority

*K Phi* Excuse, it is to beat usurping down

*Eli* Who is it thou dost call usurper, France? 120

*Const* Let me make answer; thy usurping son

*Eli* Out, insolent! thy bastard shall be king,  
 That thou mayst be a queen, and check the world!

*Const* My bed was ever to thy son as true  
 As thine was to thy husband, and this boy  
 Like in feature to his father Geoffrey  
 Than thou and John in manners, being as like  
 As ram to water, or devil to his dam  
 My boy a bastard! By my soul, I think  
 His father never was so true begot

✓ It cannot be, an if thou wert his mother

*Elz* There's a good mother, boy, that blots thy father

*Const* There's a good grandam, boy, that would blot thee

*Aust* Peace!

*Bast* Hear the crier

*Aust* What the devil art thou?

*Bast* One that will play the devil, sir, with you,

An a' may catch your hide and you alone

You are the hare of yhom the proverb goes, -

Whose valour plucks dead lions by the beard

I'll smoke your skin-coat, an I catch you right,

Sirrah, look to't, I' faith, I will, I' faith 140

*Blanch* O, well did he become that lion's robe

That did disrobe the lion of that robe!

*Bast* It lies as sightly on the back of him

As great Alcides' shows upon an ass

But, ass, I'll take that burthen from your back,

Or lay on that shall make your shoulders crack

*Aust* What cracker is this same that deafs our ears

With this abundance of superfluous breath?

*King*,—*Lewis*, determine what we shall do straight

*K Ph* Women and fools, break off your conference 150

*King John*, this is the very sum of all,

England and Ireland, Anjou, Touraine, Maine,

In right of Arthur do I claim of thee

Wilt thou resign them and lay down thy aims?

*K John* My life as soon, I do defy thee, France

Arthur of Bietagne, yield thee to my hand,

And out of my dear love I'll give thee more

Than e'er the coward hand of France can win

Submit thee, boy

*Elz* Come to thy grandam, child

*Const* Do, child, go to it, grandam, child, 160

Give grandam kingdom, and it grandam will

Give it a plum, a cherry, and a fig

There's a good grandam

*Arth* Good my mother, peace !

I would that I were low laid in my grave

I am not worth this coal that 's made for me

*Elz* His mother chames him so, poor boy, he weeps

*Const* Now shame upon you, whether she do or no !

His grandam's wrongs, and not his mother's shame,

Draws those heaven moving pearls from his poor eye,

Which heaven shall take in nature of a fee, 170

Ay, with these crystal beads heaven shall be bribed

To do him justice and revenge on you

*Elz* Thou monstrous slanderer of heaven and earth !

*Const* Thou monstrous injurer of heaven and earth !

Call not me slanderer, thou and thine usurp

The dominations, royalties and rights

Of this oppressed boy — this is thy eld'st son's son,

Infortunate in nothing but in thee

Thy sins are visited in this poor child ;

The canon of the law is laid on him, 180

Being but the second generation

Removed from thy sin conceiving womb

*K John* Bedlam, have done

*Const* I have but this to say,

That he 's not only plagued for her sin

But God has made her sin and her the plague

On this removed is-in, plagued for her

And with her plague, her sin his injury,

Her injury the beadle to her sin,

All punish'd in the person of this child,

And all for her, a plague upon her ! 190

*Elz* Thou undisused scold, I can produce

A will that bars the title of thy son

*Const* Ay, who doubts that ? a will ! a wicked will,

A woman's will, a cauker'd grandam's will !

*K Phi* Peace, lady ! pause, or be more temperate

It ill beseems this presence to cry aim

To these ill-tuned repetitions

Some trumpet summon hither to the walls  
 These men of Angiers let us hear them speak  
 Whose title they admit, Arthur's or John's 200

*Trumpet sounds. Enter certain Citizens upon the walls*

*First Cit* Who is it that hath warr'd us to the walls?

*K. Phi.* 'Tis France, for England

*K. John* England, for itself

You men of Angiers, and my loving subjects,—

*K. Phi.* You loving men of Angiers, Arthur's subjects,  
 Our trumpet call'd you to this gentle parle—

*K. John* For our advantage, therefore hear us first  
 These flags of France, that are advanced here  
 Before the eye and prospect of your town,  
 Have hither march'd to your endamagement  
 [The caunons have their bowels full of wrath, 210

And ready mounted are they to spit forth

Then iron indignation 'gainst your walls .

All preparation for a bloody siege

And merciless proceeding by these French

Confronts your city's eyes, your winking gates ;

And but for our approach those sleeping stones,

That as a waist doth girdle you about,

By the compulsion of their ordinance

By this time from their fixed beds of lime

Had been dishabited, and wide havoc made 220

For bloody power to rush upon your peace

But on the sight of us your lawful king,

Who painfully with nigh expedient march

Have brought a countercheck before your gates,

To save unscratch'd your city's threatened cheeks,

Behold, the French amazed vouchsafe a parlè ,

And now, instead of bullets wrapp'd in fire,

To make a shaking fever in your walls,

They shoot but calm words folded up in smoke,

To make a faithless error in your ears 230

Which trust accordingly kind citizens,  
And let us in, your king, whose labour'd spirits,  
Forworned in this action of swift speed,  
Crave harbourage within your city walls.

*K. Phi* When I have said, make answer to us both,

Lo, in this right hand, whose protection  
Is most divinely vow'd upon the right  
Of him it holds, stands young Montaignef,  
Son to the elder brother of this man,  
And king o'er him and all that he enjoys  
For this down-trodden equity, we tread  
In warlike march these greens before your town,  
Being no further enemy to you

240

Than the constraint of hospitable zeal  
In the relief of this oppressed child  
Religiously provokes Be pleas'd then  
To pay that duty which you truly owe  
To him that owes it, namely this young prince  
And then our arms, like to a muzzled bear,  
Save in aspect, hath all offence seal'd up,  
Our cannons' makee vainly shall be spent  
Against the invulnerable clouds of heaven,  
And with a blessed and unvet'd retire,  
With unback'd swords and helmets all unbruised,  
We will bear home that lusty blood again  
Which here we came to spout against your town,  
And leave your children, wives and you in peace  
But if you fondly pass our proffer'd offer,

250

'Tis not the roundure of your old-faced walls  
Can hide you from our messengers of war,  
Though all these English and their discipline  
Were harbour'd in their rude circumference.  
Then tell us, shall your city call us lord,  
In that behalf which we have challenged it?  
Or shall we give the signal to our rage  
And stalk in blood to our possession?

260

*First Cit* In brief, we are the king of England's subjects  
For him, and in his right, we hold this town

*K John* Acknowledge then the king, and let me in

*First Cit* That can we not, but he that proves the king,  
To him will we prove loyal till that time 271  
Have we rammi'd up our gates against the world

*K John* Doth not the crown of England prove the  
king?

And if not that I bring you witnesses,  
Twice fifteen thousand hearts of England's breed,—

*Bast* Bastards, and else

*K John* To verify our title with their lives

*K Phi* As many and as well-born bloods as those,—

*Bast* Some bastards too

*K Phi* Stand in his face to contradict his claim 280

*First Cit* Till you compound whose right is worthiest,  
We for the worthiest hold the right from both

*K John* Then God forgive the sin of all those souls  
That to their everlasting residence,  
Before the dew of evening fall, shall fleet,  
In dreadful trial of our kingdom's king!

*K Phi* Amen, amen! Mount, chevaliers! to arms!

*Bast* Saint George, that swinged the dragon, and e'er  
since

Sits on his horse back at mine hostess' door,  
Teach us some fence! [*To Aust*] Sirrah, were I at home,  
At your den, sirrah, with your honess, 291  
I would set an ox-head to your lion's hide,  
And make a monster of you

*Aust* Peace! no more

*Bast* O, tremble, for you hear the lion roar

*K John* Up higher to the plain, where we'll set forth  
In best appointment all our regiments

*Bast* Speed then, to take advantage of the field

*K Phi* It shall be so, and at the other hill  
Command the rest to stand God and our right [*Exeunt*

*Here after excursions, enter the Herald of France, with  
trumpets, to the gate.*

*F Her* Young men of Angiers, open wide your gates,  
And let young Arthur, Duke of Bretagne, in. 301  
Who by the hand of France this day hath made  
Much work for tears in many an English mother,  
Whose sons he scattered on the bleeding ground  
Many a widow's husband grovelling in,  
Coldly embracing the discolour'd earth,  
And victory, with little loss, doth play  
Upon the dancing banners of the French,  
Who are at hand, triumphantly display'd,  
To enter conquerors and to proclaim 310  
Arthur of Bretagne England's king and yours

*Enter English Herald, with trumpet*

*E Her* Rejoice, you men of Angiers, ring your bells,  
King John, your king and England's, doth approach,  
Commander of this hot malicious day,  
Their armours, that march'd hence so silver bright,  
Hither return all gilt with Frenchmen's blood,  
There stuck no plume in any English crest  
That is removed by a staff of France,  
Our colours do return in those same hands  
That did display them when we first march'd forth, 320  
And, like a jolly troop of huntsmen, come  
Our lusty English, all with purpled hands,  
Dyed in the dying slaughter of their foes  
Open your gates and give the victors way

*First Cit* Heralds, from off our towers we might behold,  
From first to last, the onset and retire  
Of both your armies, whose equality  
By our best eyes cannot be censured  
Blood hath bought blood and blows have answer'd blows,

Strength match'd with strength, and power confronted  
power. 330

Both are alike, and both alike we like

One must prove greatest, while they weigh so even,  
We hold our town for neither, yet for both

*Re-enter the two Kings with their powers, severally.*

*K. John.* France, hast thou yet more blood to cast away?

Say, shall the current of our right run on?  
Whose passage, vex'd with this impediment,  
Shall leave his native channel and o'erswell  
With course disturb'd even this confining shores,  
Unless thou let his silver water keep

A peaceful progress to the ocean 340

*K. Phi.* England, thou hast not fix'd one drop of blood,  
In this hot trial, more than we of France;

Rather, lost more—And by this hand I swear,  
That sways the earth this climate overlooks,  
Before we will lay down our just-borne arms,  
We'll put thee down, 'gainst whom these arms we bear,  
Or add a royal number to the dead,

Gracing the scroll that tells of this war's loss  
With slaughter coupled to the names of kings

*Bast.* His majesty! how high thy glory towers,  
When the rich blood of kings is set on fire! 350

O, now doth Death line his dole of claps with steel;

The sword of soldiers are his teeth, his fangs;

And now he feasts, mowing the flesh of men,  
In undetermined differences of kings.

Why stand these royal fronts amazed thus?

O, 'havo'—kings; back to the stained field,

You equal potent, fiery-kindled spirits!

Then let confusion of one part confirm

The other's power; till then, blows, blood and death! 360

*K. John.* Whose party do the townsmen yet admit?

*K. Phi.* Speak, citizens, for England, who's your king

*First Cit* The king of Lugland, when we know the king

*K. Phi* Know him in us, that here hold up his right

*K. John* In us that are our own great deputy,

And bear possession of our person here,

Lord of our presence, Angiers, and of you

*First Cit* A greater power than we deem'd all this,

And till it be undoubted, we do loo

Our former scruple in our strong-barr'd gates, 370

King'd of our fears, until our fears, resolv'd,

Be by some certain king purged and depos'd

*Bast* By heaven, these scowles of Angiers flout you,  
kings,

And stand securely on their battlements,

As in a theatre, whence they gaze and point

At your industrious scenes and acts of death

Your royal presences be ruled by me

Do like the mutines of Jerusalem,

Be friends awhile and both conjointly bend

Your sharpest deeds of malice on this town 380

By east and west let France and England mount

Their battering cannon charg'd to the mouths,

Till their soul-fearing clamours have brawl'd down

The flinty ribs of this contemptuous city

I'd play incessantly upon these jades,

Even till unfenced desolation

Leave them as naked as the vulgar air

That done, discover your united strengths,

And part your mingled colours once again,

Turn face to face and bloody point to point, 390

Then, in a moment, Fortune shall cull forth

Out of one side her happy minion,

To whom in favour she shall give the day,

And kiss him with a glorious victory

How like you this wild counsel, mighty states?

Smacks it not something of the policy?

*K. John* Now, by the sky that hangs above our heads,

I like it well France, shall we knit our powers  
 And lay this Angiers even with the ground ,  
 Then after fight who shall be king of it ? 400

*Bast* An if thou has the mettle of a king,  
 Being wrong'd as we are by this peevish town,  
 Turn thou the mouth of thy artillery,  
 As we will ours, against these saucy walls ,  
 And when that we have dash'd them to the ground,  
 Why then defy each other, and pell-mell *~ he u y i ~*  
 Make work upon ourselves, for heaven or hell

*K Phi* Let it be so Say, where will you assault ?

*K John* We from the west will send destruction  
 Into this city's bosom 410

*Aust* I from the north

*K Phi.* Our thunder from the south  
 Shall rain their drift of bullets on this town *Shower*

*Bast.* O prudent discipline ' From north to south  
 Austria and France shoot in each other's mouth  
 I'll stir them to it Come, away, away !

*First Cit* Hear us, great kings vouchsafe awhile to stay,  
 And I shall show you peace and fair-faced league ,  
 Win you this city without stroke or wound ,  
 Rescue those breathing lives to die in beds,  
 That here come sacrifices for the field 420  
 Persever not, but hear me, mighty kings

*K John.* Speak on with favour , we are bent to hear

*First Cit* That daughter there of Spain, the Lady Blanch,  
 Is niece to England look upon the years  
 Of Lewis the Dauphin and that lovely maid  
 If lusty love should go in quest of beauty,  
 Where should he find it fairer than in Blanch ?  
 If zealous love should go in search of virtue,  
 Where should he find it purer than in Blanch ?  
 If love ambitious sought a match of birth, 430  
 Whose veins bound richer blood than Lady Blanch ?  
 Such as she is, in beauty, virtue, birth,

'Is the young Dauphin every way complete  
 If not complete, O, say he is not she ;  
 And she again wants nothing, to name want,  
 If want it be not that she is not he :  
 'He is the half part of a blessed man,  
 Left to be finished by such as she ;  
 And she a fair divided excellence,  
 Whose fulness of perfection lies in him 410  
 O, two such silver currents, when they join,  
 'Do glorify the banks that bound them in,  
 And two such shores to two such streams make one,  
 Two such controlling bounds shall you be, kings,  
 To these two princes, if you marry them  
 This union shall do more than battery can  
 To our fast-closed gates, for at this match,  
 With swifter spleen than powder can enforce,  
 The mouth of passage shall we sling wide open,  
 And give you entrance but without this match, 420  
 The sea enraged is not half so deaf,  
 Lions more confident, mountains and rocks  
 More free from motion, no, not Death himself  
 In mortal fury half so preumptory,  
 As we to keep this city

*Bast*

Here's a stay

'That shakes the rotten carcass of old Death  
 'Out of his rags' Here's a large mouth, indeed,  
 'That spits forth death and mountains, rocks and seas,  
 Talks as familiarly of roaring lions  
 As maids of thirteen do of puppy-dogs ! 430  
 What cannoneer begot this lusty blood ?  
 He speaks plain cannon fire, and smoke and bounce,  
 He gives the bastinado with his tongue  
 Our ears are cudgell'd, not a word of his  
 But buffets better than a fist of France  
 Zounds ! I was never so bethump'd with words  
 Since I first call'd my brother's father dad

*Elk* Son, list to this conjunction, make this match ,  
 Give with our niece a dowry large enough  
 For by this knot thou shalt so surely tie 470  
 Thy now unsured assurance to the crown,  
 That you green boy shall have no sun to ripe  
 The bloom that promiseth a mighty fruit  
 I see a yielding in the looks of France ,  
 Mark, how they whisper uge them while their souls  
 Are capable of this ambition,  
 Lest zeal, now melted by the windy breath  
 Of soft petitions, pity and remorse,  
 Cool and congeal again to what it was

*First Cit* Why answer not the double majesties 480  
 This friendly treaty of our threaten'd town ?

*K Phi* Speak England first, that hath been forward  
 first

To speak unto this city what say you ?

*K John.* If that the Dauphin there, thy princely son,  
 Can in this book of beauty read 'I love,'  
 Her dowry shall weigh equal with a queen  
 For Anjou and fair Touraine, Maine, Poictiers,  
 And all that we upon this side the sea,  
 Except this city now by us besieged,  
 Find liable to our crown and dignity, 490  
 Shall gild her bridal bed and make her rich  
 In titles, honours and promotions,  
 As she in beauty, education, blood,  
 Holds hand with any princess of the world

*K Phi* What say'st thou, boy ? look in the lady's face

*Lew* I do, my lord ; and in her eye I find  
 A wonder, or a wondrous miracle,  
 The shadow of myself form'd in her eye ,  
 Which, being but the shadow of your son,  
 Becomes a sun and makes your son a shadow . 500  
 I do protest I never loved myself  
 Till now infix'd I beheld myself *fixed in*

Drawn in the flattering table of her eye

[*Whispers with Blanch*

*East* Drawn in the flattering table of her eye !

Hang'd in the frowning wrinkle of her brow !

And quarter'd in her heart he doth enjoy

Himself love's traitor this is pity now,

That, hang'd and drawn and quarter'd, there should be

In such a love so vile a bout as he

*Blanch* My uncle's will in this respect is mine : 510

If he see aught in you that makes him like,

That any thing he sees, which moves his liking,

I can with ease translate it to my will,

Or if you will, to speak more properly,

I will enforce it easily to my love

Further I will not flatter you, my lord,

That all I see in you is worthy love,

Than this, that nothing do I see in you,

Though churlish thoughts themselves should be your  
judge,

That I can find should merit my hate 520

*K John* What say these young ones ? What say you, my  
niece ?

*Blanch* That she is bound in honour still to do

What you in wisdom still vouchsafe to say

*K John* Speak then, prince Dauphin, can you love this  
lady ?

*Lew* Nay, ask me if I can refrain from love,

For I do love her most unfeignedly

*K John* Then do I give Volquessen, Touraine, Maine,

Poictiers and Anjou, these five provinces,

With her to thee, and this addition more,

Full thirty thousand marks of English coin 530

Philip of France, if thou be pleased withal,

Command thy son and daughter to join hands

*K Phi* It likes us well, young princes, close your  
hands

*Aust* And your lips too, for I am well assured  
That I did so when I was first assured

*K Phi* Now, citizens of Angiers, ope your gates,  
Let in that amity which you have made,  
For at St Mary's chapel presently  
The rites of marriage shall be solemnized  
Is not the Lady Constance in this troop? 540  
I know she is not, for this match made up  
Her presence would have interrupted much  
Where is she and her son? tell me, who knows

*Lew* She is sad and passionate at your highness' tent

*K Phi* And, by my faith, this league that we have made  
Will give her sadness very little cure  
Brother of England, how may we content  
This widow lady? In her right we came,  
Which we, God knows, have turn'd another way,  
To our own vantage

*K John* We will heal up all, 550  
For we'll create young Arthur Duke of Bretagne  
And Earl of Richmond, and this rich fair town  
We make him lord of Call the Lady Constance,  
Some speedy messenger bid her repair  
To our solemnity I trust we shall,  
If not fill up the measure of her will,  
Yet in some measure satisfy her so  
That we shall stop her exclamation  
Go we, as well as haste will suffer us,  
To this unlook'd for, unprepared pomp 560

[*Exeunt all but the Bastard*]

*Bast* Mad world! mad kings! mad composition!  
John, to stop Arthur's title in the whole,  
Hath willingly departed with a part,  
And France, whose armour conscience buckled on,  
Whom zeal and charity brought to the field  
As God's own soldier, rounded in the ear  
With that same purpose-changer, that sly devil,

That broker, that still breaks the pate of faith,  
 That duly break vow, he that wins of all,  
 Of kings, of beggars, old men, young men, monks, 570  
 Who, having no external thing to love  
 But the world 'maud,' cheats the poor maud of that  
 That smooth faced genth man, tickling Commodity,  
 Commodity, the bias of the world,  
 The world, who of itself is poised well,  
 Made to run even upon even ground,  
 Till this advantage, this vile-drawing bias,  
 This sway of motion, this Commodity,  
 Makes it take heed from all indifferency,  
 From all direction, purpose, course, intent 580  
 And this same bias, this Commodity,  
 This bayd, this broker, this all-changing word,  
 Clapp'd on the outward eye of fickle France,  
 Hath drawn him from his own determined aid,  
 From a resolved and honourable war,  
 To a most base and vile concluded peace.  
 And why rail I on this Commodity?  
 But for because he hath not woo'd me yet  
 Not that I have the power to clutch my hand,  
 When his fair angels would salute my palm; 590  
 But for my hand, as unattempted yet,  
 Like a poor beggar, raileth on the rich  
 Well, whiles I am a beggar, I will rail  
 And say there is no sin but to be rich;  
 And being rich, my virtue then shall be  
 To say there is no vice but beggary  
 Since kings break faith upon commodity,  
 Gain, be my lord, for I will worship thee 600

[Exit

## ACT III

SCENE I. *The French KING's pavilion**Enter CONSTANCE, ARTHUR, and SALISBURY*

*Const.* Gone to be married ! gone to swear a peace !  
False blood to false blood join'd ! gone to be friends !  
Shall Lewis have Blanch, and Blanch those provinces ?  
It is not so , thou hast mispoke, misheard ,  
Be well advised, tell o'er thy tale again  
It cannot be , thou dost but say 'tis so  
I trust I may not trust thee , for thy word  
Is but the vain breath of a common man  
Believe me, I do not believe thee, man ,  
I have a king's oath to the contrary  
Thou shalt be punish'd for thus frightening me,  
For I am sick and capable of fears,  
Oppress'd with wrongs and therefore full of fears,  
A widow, husbandless, subject to fears,  
A woman, naturally born to fears ;  
And though thou now confess thou didst but jest,  
With my vex'd spirits I cannot take a truce,  
But they will quake and tremble all this day  
What dost thou mean by shaking of thy head ?  
Why dost thou look so sadly on my son ?  
What means that hand upon that breast of thine ?  
Why holds thine eye that lamentable rheum,  
Like a proud river peering o'er his bounds ?  
Be these sad signs confirmers of thy words ?  
Then speak again ; not all thy former tale,  
But this one word, whether thy tale be true

10

20

*Sal* As true as I believe you think them false  
That give you cause to prove my saying true

*Const* O, if thou teach me to believe this sorrow,  
Teach thou this sorrow how to make me die,

30

And let belief and life encounter so  
 As doth the fury of two desperate men  
 Which in the very meeting fall and do  
 Lewis marry Blanch? O boy, then where art thou?  
 France friend with England, what becomes of me?  
 Fellow, be gone. I cannot brook thy sight  
 This news hath made thee a most ugly man

*Sal.* What other harm have I, good lady, done,  
 But spoke the harm that is by others done?

*Const.* Which harm within itself so humorous is 40  
 As it makes harmful all that speak of it.

*Arth.* I do beseech you, madam, be content.

*Const.* If thou, that bidst me be content, wert grim,  
 Ugly and slanderous to thy mother's womb,  
 Full of unpleasing blots and sightless stains,  
 Lame, foolish, crooked swart, prodigious,  
 Patch'd with foul moles and eye-offending marks,  
 I would not care, I then would be content.

For then I should not love thee, no, nor thou  
 Become thy great birth nor deserve a crown 50

But thou art fair, and at thy birth, dear boy,  
 Nature and Fortune join'd to make thee great  
 Of Nature's gifts thou may'st with lilies boast  
 And with the half-blown rose. But Fortune, O,  
 She is corrupted, changed and won from thee.  
 She adulterates hourly with thine uncle John,  
 And with her golden hand hath pluck'd on France  
 To tread down fair respect of sovereignty,  
 And made his majesty the bawd to theirs.  
 France is a bawd to Fortune and King John,  
 That strumpet Fortune, that usurping John!  
 Tell me, thou fellow, is not France forsworn?  
 Envenom him with words, or get thee gone  
 And leave those woes alone which I alone  
 Am bound to under-bear

*Sal.*

Pardon me, madam,

I may not go without you to the kings

*Const* Thou may'st, thou shalt, I will not go with thee

I will instruct my sorrows to be proud,

For grief is proud and makes his owner stout.

To me and to the state of my great grief

70

Let kings assemble, for my grief's so great

That no supporter but the huge firm earth

Can hold it up here I and sorrows sit,

Here is my throne, bid kings come bow to it

*[Seats herself on the ground]*

*Enter KING JOHN, KING PHILIP, LEWIS, BLANCH, ELINOR, the  
BASTARD, AUSTRIA, and Attendants*

*K Phi* 'Tis true, fair daughter, and this blessed day

Ever in France shall be kept festival.

To solemnize this day the glorious sun

Stays in his course and plays the alchemist,

Turning with splendour of his precious eye

The meagre cloddy earth to glittering gold

80

The yearly course that brings this day about

Shall never see it but a holiday

*Const* A wicked day, and not a holy day

*[Rising]*

What hath this day deserved? what hath it done,

That it in golden letters should be set

Among the high tides in the calendar?

Nay, rather turn this day out of the week,

This day of shame, oppression, perjury

Or, if it must stand still, let wives with chil

Pray that their burthens may not fall this day,

90

Lest that their hopes prodigiously be cross'd

But on this day let seamen fear no wreck,

No bargains break that are not this day made

This day, all things begun come to ill end,

Yea, faith itself to hollow falsehood change

*K Phi* By heaven, lady, you shall have no cause

To curse the fair proceedings of this day.

Have I not pawn'd to you my majesty ?

*Const* You have beguiled me with a counterfeit  
 Resembling majesty, which, being touch'd and tried, 100  
 Proves valueless you are forsworn, forsworn,  
 You came in arms to spill mine enemies' blood,  
 But now in arms you strengthen it with yours  
 The grappling vigour and tough frown of war  
 Is cold in amity and painted peace,  
 And our oppression hath made up this leagu  
 Arm, arm, you heavens, against these perjured kings !  
 A widow cries, be husband to me, heavens !  
 Let not the hours of this ungodly day  
 Wear out the day in peace, but, ere sunset, 110  
 Set armed discord 'twixt these perjured kings !  
 Hear me, O, hear me !

*Aust* Lady Constance, peace !

*Const* War ! war ! no peace ! peace is to me a war.  
 O Lymoges ! O Austria ! thou dost shame  
 That bloody spoil thou slave, thou wretch, thou coward !  
 Thou little valiant, giest in villany !  
 Thou ever strong upon the stronger side !  
 Thou Fortune's champion that dost never fight  
 But when her humorous lady ship is by  
 To teach thee safety ! thou art perjured too, 120  
 And soothest up greyness. What a fool art thou,  
 A ramping fool, to brag and stamp and swear  
 Upon my party ! Thou cold-blooded slave,  
 Hast thou not spoke like thunder on my side,  
 Been sworn my soldier, bidding me depend  
 Upon thy stars, thy fortune and thy strength,  
 And dost thou now fall over to my foes ?  
 Thou wear a lion's hide ! doff it for shame,  
 And hang a calf's-skin on those recreant limbs

*Aust* O, that a man should speak those words to me ! 130

*Bas* And hang a calf's-skin on those recreant limbs.

*Aust* Thou dar'st not say so, villain, for thy life

*Bast* And hang a calf's-skin on those recreant limbs

*K John* We like not this, thou dost forget thyself

*Enter PANDULPH.*

*K Phi* Here comes the holy legate of the pope.

*Pand* Hail, you anointed deputies of heaven !

To thee, King John, my holy errand is

I Pandulph, of fair Milan cardinal,

And from Pope Innocent the legate here,

Do in his name religiously demand

140

Why thou against the church, our holy mother,

So wilfully dost spurn, and force perforce

Keep Stephen Langton, chosen archbishop

Of Canterbury, from that holy see ?

This, in our foresaid holy father's name,

Pope Innocent, I do demand of thee

*K John* What earthly name to interrogatories  
Can task the free breath of a sacred king ?

*Phi* Thou canst not, cardinal, devise a name

So slight, unworthy and ridiculous,

150

To charge me to an answer, as the pope

Tell him this tale, and from the mouth of England

Add thus much more, that no Italian priest

Shall tithe or toll in our dominions,

But as we, under heaven, are supreme head,

So under Him that great supremacy,

Where we do reign, we will alone uphold,

Without the assistance of a mortal hand

So tell the pope, all reverence set apart

To him and his usurp'd authority

160

*K Phi* Brother of England, you blaspheme in this

*K John* Though you and all the kings of Christendom

Are led so grossly by this meddling priest,

Dreading the curse that money may buy out,

And by the merit of vile gold, dross, dust,

Purchase corrupted pardon of a man,

Who in that sale sells pardon from himself,  
 Though you and all the rest engrossedly feel  
 This juggling witchcraft with revenue cherish,  
 Yet I alone, alone do me oppose 170

Against the pope and count his friends my foes  
*Pand* Then, by the lawful power that I have,  
 Thou shalt stand cursed and excommunicate  
 And blessed shall he be that doth revolt  
 From his allegiance to an heretic,  
 And meritorious shall that hand be call'd,  
 Canonized and worshipp'd as a saint,  
 That takes away by any secret course  
 Thy hateful life

*Const* O, lawful let it be  
 That I have room with Rome to curse awhile ! 180  
 Good father cardinal, cry thou unen  
 To my keen curses, for without my wrong  
 There is no tongue hath power to curse him right.

*Pand* There's law and warrant, lady, for my curse.

*Const* And for mine too when law can do no right.  
 Let it be lawful that law bar no wrong  
 Law cannot give my child his kingdom here,  
 For he that holds his kingdom holds the law,  
 Therefore, since law itself is perfect wrong,  
 How can the law forbid my tongue to curse ? 190

*Pand* Philip of France, on peril of a curse,  
 Let go the hand of that arch-heretic,  
 And raise the power of France upon his head,  
 Unless he do submit himself to Rome

*Elz* Look'st thou pale, France ? do not let go thy hand

*Const* Look to that, devil, lest that France repent,  
 And by disjoining hands, hell lose a soul

*Aust* King Philip, listen to the cardinal

*Bast* And hang a calf's-skin on his recreant limbs

*Aust* Well, ruffian, I must pocket up these wrongs, 200  
 Because—

*Bast* Your breeches best may carry them

*K John* Philip, what say'st thou to the cardinal?

*Const* What should he say, but as the cardinal?

*Lew* Bethink you, father, for the difference

Is purchase of a heavy curse from Rome, *1<sup>st</sup>*

Or the light loss of England for a friend

Forgo the easier

*Blanch* That's the curse of Rome

*Const* O Lewis, stand fast! the devil tempts thee here

In likeness of a new-uptrimmed bride

*Blanch* The Lady Constance speaks not from her faith, 210  
But from her need

*Const* O, if thou grant my need,  
Which only lives but by the death of faith,  
That need must needs infer this principle,  
That faith would live again by death of need  
O then, tread down my need, and faith mounts up,  
Keep my need up, and faith is trodden down!

*K John* The king is moved, and answers not to this

*Const* O, be removed from him, and answer well!

*Aust* Do so, King Philip, hang no more in doubt

*Bast* Hang nothing but a calf's-skin, most sweet lout 220

*K Phi* I am perplex'd, and know not what to say

*Pand* What canst thou say but will perplex thee more,  
If thou stand excommunicate and cursed?

*K Phi* Good reverend father, make my person yours,  
And tell me how you would bestow yourself

This royal hand and mine are newly knit,

And the conjunction of our inward souls

Married in league, coupled and link'd together

With all religious strength of sacred vows,

The latest breath that gave the sound of words 230

Was deep-sworn faith, peace, amity, true love

Between our kingdoms and our royal selves,

And even before this truce, but new before,

No longer than we well could wash our hands

To clasp this royal bargain up of peace,  
 Heaven knows, they were becom'd and over-tam'd  
 With slaughter's pencil, where revenge did paint  
 The fearful difference of increased lungs.

And shall these hands, so lately purged of blood,  
 So newly join'd in love, so strong in both 210  
 Unyoke this surety and this kind regret?

Play fast and loose with faith? so jest with heaven,  
 Make such unconstant children of ourselves,

As now again to snatch our palm from palm,  
 Unwear faith sworn, and on the marriage-bed

Of smiling peace to march a bloody host,

And make a riot on the gentle brow

Of true sincerity? O, holy sir,

My reverend father, let it not be so!

Out of your grace, devise, ordain, impose 230

Some gentle order, and then we shall be blest

To do your pleasure and continue friends.

*Pand* All form is formless, order orderless,

Save what is opposite to England's love

Therefore to arms! be champion of our church,

Or let the church, our mother, breathe her curse,

A mother's curse, on her revolting son.

France, thou mayst hold a serpent by the tongue,

A chafed lion by the mortal paw,

A fasting tiger safer by the tooth, 260

Than keep in peace that hand which thou dost hold

*K. Phi* I may disjoin my hand, but not my faith.

*Pand* So makest thou faith an enemy to faith.

And like a civil war set'st oath to oath,

Thy tongue against thy tongue O, let thy vow

First ride to heaven, first be to heaven perform'd,

That is, to be the champion of our church!

What since thou sworest is sworn against thyself

And may not be performed by thyself,

For that which thou hast sworn to do amiss 270

Is not amiss when it is truly done,  
 And being not done, where doing tends to ill,  
 The truth is then most done not doing it  
 The better act of purposes mistook  
 Is to mistake again, though indirect,  
 Yet indirection thereby grows direct,  
 And falsehood falsehood-cures, as fire cools fire  
 Within the scorched veins of one new-burn'd  
 It is religion that doth make vows kept,  
 But thou hast sworn against religion, 280  
 By what thou swear'st against the thing thou swear'st,  
 And mak'st an oath the surety for thy truth  
 Against an oath (the truth thou art unsure  
 To swear, swears only not to be forsworn,  
 Else what a mockery should it be to swear !  
 But thou dost swear only to be forsworn,  
 And most forsworn, to keep what thou dost swear  
 Therefore thy later vows against thy first  
 Is in thyself rebellion to thyself,  
 And better conquest never canst thou make 290  
 Than arm thy constant and thy nobler parts  
 Against these giddy loose suggestions  
 Upon which better part our prayers come in,  
 If thou vouchsafe them But if not, then know  
 The peril of our curses light on thee  
 So heavy as thou shalt not shake them off,  
 But in despair die under their black weight  
*Aust* Rebellion, flat rebellion !  
*Bas* Will't not be ?  
 Will not a calf's-skin stop that mouth of thine ?  
*Lew* Father, to arms !  
*Blanch* Upon thy wedding-day ? 300  
 Against the blood that thou hast married ?  
 What, shall our feast be kept with slaughter'd men ?  
 Shall braying trumpets and loud churchish drums,  
 Clamours of hell, be measures to our pomp ?

O husband, hear me ' ay, alack, how new  
Is husband in my mouth ' even for that name,  
Which till this time my tongue did ne'er pronounce,  
Upon my knee I beg, go not to arms  
Against mine uncle

*Const* O, upon my knee,  
Made hard with kneeling, I do pray to thee, 310  
Thou virtuous Druphin, alter not the doom  
Forethought by heaven '

*Blanch* Now shall I see thy love what motive may  
Be stronger with thee than the name of wife ?

*Const* That which upholdeth him that thee upholdeth  
His honour O, thine honour, Law's, thine honour !

*Lew* I muse your majesty doth seem so cold,  
When such profound respects do pull you on.

*Pand* I will denounce a curse upon his head.

*K Phi* Thou shalt not need England, I will fall from  
thee 320

*Const* O fair return of kinssh'd majesty !

*Eli* O foul revolt of French inconstancy !

*K John* France, thou shalt rue this hour within this hour.

*Rast* Old Time the clock-setter, that babb' sexton Time,  
Is it as he will ? well then, France shall rue

*Blanch* The sun's o'ercast with blood fair day, adieu !  
Which is the side that I must go withal ?  
I am with both each army hath a hand,  
And in their rage, I having hold of both,  
They whirl asunder and dismember me 330

Husband, I cannot pray that thou mayst win,  
Uncle, I needs must pray that thou mayst lose,  
Father, I may not wish the fortune thine,  
Grandam, I will not wish thy wishes thrive  
Whoever wins, on that side shall I lose,  
Assured loss before the match be play'd

*Lew* Lady, with me, with me thy fortune lies.  
7 *Blanch* There where my fortune lives, there my life dies

*K John* Cousin, go draw our puissance together!

[*Erit Bastard*

France, I am burn'd up with inflaming wrath, 340

A rage whose heat hath this condition,

**That nothing can allay, nothing but blood,**

**The blood, and dearest-valued blood, of France**

*K Ph* Thy rage shall burn thee up, and thou shalt  
turn

**To ashes, ere our blood shall quench that fire**

Look to thyself, thou art in jeopardy

[illegible]

SCENE II    *The same    Plains near Angiers*

*Alarums, excursions Enter the BASTARD, with AUSTRIA'S head*

*Bast* Now, by my life, this day grows wondrous hot,

Some airy devil hovers in the sky

And pours down mischief    Austria's head lie there,

## While Philip breathes

*Enter* KING JOHN, ARTHUR, and HUBERT

*K. John* Hubert, keep this boy Philip, make up

My mother is assailed in our tent,

And ta'en, I fear

*Bast*                      My lord, I rescued her,

Her highness is in safety, fear you not

But on, my liege, for very little pains

Will bring this labour to an happy end [Ereunt

SCENE III *The same*

*Alarm, excursions, retreat Enter KING JOHN, ELINOR,  
ARTHUR, the BASTARD, HUBERT, and Lords*

*K John* [To *Elinor*] So shall it be, your grace shall stay  
behind

So strongly guarded [To *Arthur*] Cousin, look not sad  
Thy grandam loves thee, and thy uncle will  
As dear be to thee as thy father was

*Irth* O, this will make my mother die with grief

*K John* [To the *Bastard*] Cousin, away for England  
haste before

And, ere our coming, see thou shake the legs

Of hoarding abbots, set at liberty

Imprisoned angels the fat ribs of peace

Must by the hungry now be fed upon

10

Use our commission in his utmost force

*Bast* Bell, book, and candle shall not drive me back,

When gold and silver beckons me to come on

I leave your highness Grandam, I will pray,

If ever I remember to be holy,

For your fair safety, so, I kiss your hand

*Elz* Farewell, gentle cousin

*K John* Coz, farewell [Exit *Bastard*]

*Elz* Come hither, little kinsman, hark, a word

*K John* Come hither, Hubert. O my gentle Hubert,

We owe thee much ' within this wall of flesh

20

There is a soul counts thee her creditor

And with advantage means to pry thy love

And, my good friend, thy voluntary oath

Lives in this bosom, dearly cherished

Give me thy hand I had a thing to say,

But I will fit it with some better time

By heaven, Hubert, I am almost ashamed

To say what good respect I have of thee

*Hub* I am much bounden to your majesty

*K John* Good friend, thou hast no cause to say so yet, 30  
But thou shalt have, and creep time ne'er so slow,  
Yet it shall come for me to do thee good  
I had a thing to say, but let it go  
The sun is in the heaven, and the proud day,  
Attended with the pleasures of the world,  
Is all too wanton and too full of gawds  
To give me audience if the midnight bell  
Did, with his iron tongue and brazen mouth,  
Sound one into the drowsy ear of night,  
If this same were a churchyard where we stand, 40  
And thou possessed with a thousand wrongs,  
Or if that surly spirit, melancholy,  
Had baked thy blood and made it heavy-thick,  
Which else runs tickling up and down the veins,  
Making that idiot, laughter, keep men's eyes  
And strain then cheeks to idle merriment,  
A passion hateful to my purposes,  
Or if that thou couldst see me without eyes,  
Hear me without thine ears, and make reply  
Without a tongue, using conceit alone, 50  
Without eyes, ears and harmful sound of words,  
Then, in despite of blooded watchful day,  
I would into thy bosom pour my thoughts  
But, ah, I will not! yet I love thee well,  
And, by my troth, I think thou lov'st me well

*Hub* So well, that what you bid me undertake,  
Though that my death were adjunct to my act  
By heaven, I would do it

*K John* Do not I know thou wouldst?  
Good Hubert, Hubert, Hubert, throw thine eye  
On yon young boy I'll tell thee what, my friend, 60  
He is a very serpent in my way,  
And wheresoe'er this foot of mine doth tread,  
He lies before me dost thou understand me?

Thou art his keeper

*Hub* And I'll keep him so,

That he shall not offend your majesty.

*K. John* Death

*Hub* My lord

*K. John* A grave.

*Hub* He shall not live

*K. John* Enough

I could be merry now. Hubert, I love thee,

Well, I'll not say what I intend for thee

Remember. Madam, fare you well

I'll send those powers o'er to your majesty. 70

*Ed* My blessing go with thee.

*K. John* For England, cousin, go:

Hubert shall be your man, attend on you

With all true duty. On toward Cilins, ho! {*Exeunt*

#### SCENE IV. *The same. The French King's tent*

*Enter KING PHILIP, LEWIS, PANDULPH and Attendants.*

*K. Phi.* So, by a roaring tempest on the flood,  
A whole armado of convicted sail  
Is scatter'd and disjoin'd from fellowship

*Pand* Courage and comfort! all shall yet go well  
{What can go well, when we have run so ill?

Are we not beaten? Is not Angiers lost?  
Arthur ta'en prisoner! divers dear friends slain?  
And bloody England into England gone,  
O'erbearing interruption, spite of France!

*Lew* What he hath won, that hath he fortified 10  
So hot a speed with such advice disposed,  
Such temperate order in so fierce a cause,  
Doth want example who hath read or heard  
Of any kindred action like to this!

*K Phi* Well could I bear that England had this praise,  
So we could find some pattern of our shame

*Enter* CONSTANCE

Look, who comes here ! a grave unto a soul ,  
Holding the eternal spirit, against her will,  
In the vile prison of afflicted breath

I prithee, lady, go away with me 20

*Const* Lo, now ! now see the issue of your peace

*K Phi* Patience, good lady ! comfort, gentle Constance !

*Const* No, I defy all counsel, all redress, *~~~~~*  
But that which ends all counsel, true redress,  
Death, death , O amiable lovely death !

Thou odouriferous stench ! sound rottenness !

Arise forth from the couch of lasting night,

Thou hate and terror to prosperity,

And I will kiss thy detestable bones

And put my eyeballs in thy vaulty brows 30

And ring these fingers with thy household worms

And stop this gap of breath with fulsome dust

And be a carrion monster like thyself *~~~~~*

Come, grin on me, and I will think thou smilest

And buss thee as thy wife Misery's love,

O, come to me !

*K Phi* O fair affliction, peace !

*Const* No, no, I will not, having breath to cry

O, that my tongue were in the thunder's mouth ! *~~~~~*

Then with a passion would I shake the world, *~~~~~*

And rouse from sleep that fell anatomy *~~~~~* 40

Which cannot hear a lady's feeble voice,

Which scorns a modern invocation

*Pand* Lady, you utter madness, and not sorrow.

*Const* Thou art not holy to belie me so ,

I am not mad this hair I tear is mine ,

My name is Constance , I was Geoffrey's wife ,

Young Arthur is my son, and he is lost

I am not mad I would to heaven I were '  
 For then, 'tis like I should forget myself  
 O, if I could what grief should I forget ' 50  
 Preach some philosophy to make me mad,  
 And thou shalt be canonized cardinal,  
 For being not mad but sensible of grief,  
 My reasonable part produces reason  
 How I may be deliver'd of these woes,  
 And teaches me to kill or hang myself  
 If I were mad, I should forget my son,  
 Or madly think a hake of clouts were he  
 I am not mad, too well, too well I feel  
 The different plague of each calamity 60

*K Phi* Bind up those tresses O, what love I note  
 In the fair multitude of those her hairs '  
 Where but by chance a silver drop hath fallen,  
 Even to that drop ten thousand wiv' friends  
 Do glue themselves in miserable grief,  
 Like true, inseparable, faithful loves  
 Sticking together in calamity

*Const* To England, if you will

*K Phi* Bind up your hairs

*Const* Yes, that I will, and wherefore will I do it?  
 I tore them from their bonds and cried aloud 70  
 'O that these hands could so redeem my son, *free him*  
 As they have given these hairs then liberty "  
 But now I envy at their liberty, *grieve*  
 And will again commit them to their bonds,  
 Because my poor child is a prisoner  
 And, father cardinal, I have heard you say  
 That we shall see and know our friends in heaven  
 If that be true, I shall see my boy again,  
 For since the birth of Cain, the first male child,  
 To him that did but yesterday suspect, *etc.*  
 There was not such a gracious creature born  
 But now will canker sorrow eat my bud

And chase the native beauty from his cheek  
 And he will look as hollow as a ghost,  
 As dim and meagre as an ague's fit, *as pale*  
 And so he'll die, and, rising so again, *on*  
 When I shall meet him in the court of heaven  
 I shall not know him therefore never, never  
 Must I behold my pretty Arthur more

*Pand* You hold too heinous a respect of grief

*Const* He talks to me that never had a son

*K Phi* You are as fond of grief as of your child

*Const* Grief fills the room up of my absent child,  
 Lies in his bed, walks up and down with me,  
 Puts on his pretty looks, repeats his words,

*Remembers* me of all his gracious parts,  
 Stuffs out his vacant garments with his form ;

Then, have I reason to be fond of grief ?

Fare you well had you such a loss as I,

I could give better comfort than you do

100

I will not keep this form upon my head,

When there is such disorder in my wit

O Lord ! my boy, my Arthur, my fan son !

My life, my joy, my food, my all the world !

My widow-comfort, and my sorrow's cure !

[Exit

*K Phi* I fear some outrage, and I'll follow her

[Exit

*Lew* There's nothing in this world can make me joy

Life is as tedious as a twice-told tale

Vexing the dull ear of a drowsy man ,

And bitter shame hath spoil'd the sweet world's taste, 110

That it yields nought but shame and bitterness

*Pand* Before the curing of a strong disease,

Even in the instant of repair and health,

The fit is strongest , evils that take leave,

On their departure most of all show evil

What have you lost by losing of this day ?

*Lew* All days of glory, joy and happiness

*Pand* If you had won it, certainly you had

No, no, when Fortune means to men most good,  
 She looks upon them with a threatening eye 120  
 'Tis strange to think how much King John hath lost  
 In this which he accounts so clearly won  
 Are not you grieved that Arthur is his prisoner?  
*Leir* As heartily as he is glad he hath him.

*Pand* Your mind is all as youthful as your blood.  
 Now hear me speak with a prophetic spirit,  
 For even the breath of what I mean to speak  
 Shall blow each dust, each straw, each little rub  
 Out of the path which shall directly lead  
 Thy foot to England's throne, and therefore mark. 130  
 John hath seized Arthur, and it cannot be  
 That, while warm life plays in that infant's veins,  
 The misplaced John should entertain one hour,  
 One minute, nay, one quiet breath of rest  
 A sceptre snatch'd with an upruly hand  
 Must be as boisterously maintain'd as gain'd,  
 And he that stands upon a slippery place  
 Makes nice of no vile hold to stay him up  
 That John may stand, then Arthur needs must fall.  
 So be it, for it cannot be but so *in any other way* 140

*Leir* But what shall I gain by young Arthur's fall?

*Pand* You, in the right of Lady Blanch your wife,  
 May then make all the claim that Arthur did

*Leir* And lose it, life and all, as Arthur did

*Pand* How green you are and fresh in this old world!  
 John lays you plots, the times conspire with you,  
 For he that sleeps his safety in true blood  
 Shall find but bloody safety and untrue  
 This act, so evilly borne, shall cool the hearts  
 Of all his people and freeze up their zeal, 150  
 That none so small advantage shall step forth  
 To check his reign, but they will cherish it.  
 No natural exhalation in the sky,  
 No scope of nature, no distemper'd day,

No common wind, no custom'd event,  
But they will pluck away his natural cause  
And call them meteors, prodigies and signs,  
Abortives, presages and tongues of heaven,  
Plainly denouncing vengeance upon John

*Lew.* May be he will not touch young Arthur's life, 160  
But hold himself safe in his imprisonment

*Pand.* O, sir, when he shall hear of your approach,  
If that young Arthur be not gone already,  
Even at that news he dies, and then the hearts  
Of all his people shall revolt from him  
And kiss the lips of unacquainted change  
And pick strong matter of revolt and wrath  
Out of the bloody fingers' ends of John  
Methinks I see this hurly all on foot

And, O, what better matter breeds for you 170  
Than I have named ! The bastard Faulconbridge  
Is now in England, ransacking the church,  
Offending charity if but a dozen French  
Were there in arms, they would be as a call  
To train ten thousand English to their side,  
Or as a little snow, tumbled about,  
Anon becomes a mountain O noble Dauphin,  
Go with me to the king 'tis wonderful  
What may be wrought out of their discontent,  
Now that their souls are topfull of offence 180  
For England go I will whet on the king

*Lew.* Strong reasons make strong actions let us go  
If you say ay, the king will not say no [Exeunt

## ACT IV

SCENE I A room in a castle

*Enter Hubert and Executioners*

*Hub* Heat me these irons hot, and look them stand  
 Within the arras when I strike my foot  
 Upon the bosom of the ground, rush forth,  
 And bind the boy you shall find with me  
 Fast to the chair be heedful hence, and watch

*First Exec* I hope your warrant will bear out the deed.

*Hub* Unclench scruples! fear not you look to't

*[Exeunt Executioners]*

Young lad, come forth, I have to say with you

*Enter Arthur*

*Arth* Good morrow, Hubert

*Hub* Good morrow little prince

*Arth* As little prince, having so great a title 10  
 To be more prince, as may be You are sad

*Hub* Indeed, I have been merrier

*Arth* Mercy on me!

Methinks no body should be sad but I  
 Yet, I remember, when I was in France,  
 Young gentlemen would be as sad as night,  
 Only for wantonness By my christendom,  
 So I were out of prison and kept sheep,  
 I should be as merry as the day is long,  
 And so I would be here, but that I doubt  
 My uncle practises more harm to me

20

He is afraid of me and I of him

Is it my fault that I was Geoffrey's son?

No, indeed, is't not, and I would to heaven

I were your son, so you would love me, Hubert

*Hub* [*Aside*] If I talk to him, with his innocent prate  
He will awake my mercy which lies dead  
Therefore I will be sudden and dispatch

*Arth* Are you sick, Hubert? you look pale to day  
In sooth, I would you were a little sick,  
That I might sit all night and watch with you 30  
I warrant I love you more than you do me

*Hub* [*Aside*] His words do take possession of my bosom  
Read here, young Arthur [*Showing a paper*

[*Aside*] How now, foolish rheum!  
Turning spiteous torture out of doo!  
I must be brief, lest resolution drop *plain*

Out at mine eyes in tender womanish tears  
Can you not read it? is it not fair writ?

*Arth* Too fairly, Hubert, for so foul effect  
Must you with hot irons burn out both mine eyes?

*Hub* Young boy, I must

*Arth* And will you?

*Hub* And I will 40

*Arth* Have you the heart? When your head did but  
ache,

I knit my handkercher about your brows,  
The best I had, a princess wrought it me,  
And I did never ask it you again;  
And with my hand at midnight held your head,  
And like the watchful minutes to the hour,  
Still and anon cheer'd up the heavy time,  
Saying, 'What lack you?' and 'Where lies your grief?'  
Or 'What good love may I perform for you?'

Many a poor man's son would have lien still 50

And ne'er have spoke a loving word to you,  
But you at your sick service had a prince  
Nay, you may think my love was crafty love  
And call it cunning do, an if you will  
If heaven be pleased that you must use me ill,  
Why then you must? Will you put out mine eyes?

These eyes that never did not never shall  
So much as frown on you

*Hub* I have sworn to do it,  
And with hot irons must I burn them out.

*Arth* Ah, none but in this iron age would do it! 60  
The iron of itself, though heat red-hot,  
Approaching near these eyes, would drink my tears  
And quench his fiery indignation

Even in the matter of mine innocence,  
Nay, after that, consume away in rust,  
But for containing fire to harm mine eye.  
Are you more stubborn hard than hammer'd iron?  
An if an angel should have come to me

And told me Hubert should put out mine eyes,  
I would not have believed him,—no tongue but Hubert's 70

*Hub* Come forth [Stamps

*Re-enter Executioners, with a cord, irons, &c*

Do as I bid you do

*Arth* O, save me, Hubert, save me! my eyes are out  
Even with the fierce looks of these bloody men.

*Hub* Give me the iron, I say, and bind him here

*Arth* Alas, what need you be so boisterous-rough?  
I will not struggle, I will stand stone still  
For heaven sake, Hubert, let me not be bound!  
Nay, hear me, Hubert, drive these men away,  
And I will sit as quiet as a lamb, 80  
I will not stir, nor wince, nor speak a word,  
Nor look upon the iron angrily

Thrust but these men away, and I'll forgive you,  
Whatever torment you do put me to

*Hub* Go, stand within, let me alone with him

*First Exec* I am best pleased to be from such a deed

[*Exeunt Executioners*

*Arth* Alas, I then have chid away my friend!  
He hath a stern look, but a gentle heart

Let him come back that his compassion may  
Give life to yours

*Hub* Come, boy, prepare yourself 90

*Arth* Is there no remedy?

*Hub* None, but to lose your eyes

*Arth* O heaven, that there were but a mote in yours,  
A grain, a dust, a gnat, a wandering hair,  
Any annoyance in that precious sense!

Then feeling what small things are boisterous there,  
Your vile intent must needs seem horrible

*Hub* Is this your promise? go to, hold your tongue

*Arth* Hubert, the utterance of a brace of tongues  
Must needs want pleading for a pair of eyes  
Let me not hold my tongue, let me not, Hubert, 100  
Or, Hubert, if you will, cut out my tongue,  
So I may keep mine eyes O, spare mine eyes,  
Though to no use but still to look on you!  
Lo, by my troth, the instrument is cold  
And would not harm me

*Hub* I can heat it, boy

*Arth* No, in good sooth, the fire is dead with grief,  
Being create for comfort, to be used  
In undeserved extremes see else yourself,  
There is no malice in this burning coal,  
The breath of heaven hath blown his spirit out 110  
And strew'd repentant ashes on his head

*Hub* But with my breath I can revive it, boy

*Arth* An if you do, you will but make it blush  
And glow with shame of your proceedings, Hubert  
Nay, it perchance will sparkle in your eyes,  
And like a dog that is compell'd to fight,  
Snatch at his master that doth tarre him on  
All things that you should use to do me wrong  
Deny their office only you do lack  
That mercy which fierce fire and iron extends, 120  
Creatures of note for mercy-lacking uses

*Hub* Well, see to live, I will not touch thine eye  
For all the treasure that thine uncle owes.  
Yet am I sworn, and I did purpose, lay,  
With this same very iron to burn them out

*Arth* O, now you look like Hubert ' all this while  
You were disguised

*Hub* Peace, no more Adieu  
Your uncle must not know but you are dead;  
I'll fill these dogged spies with false reports  
And, pretty child, sleep doubtless and secure. 170  
That Hubert, for the wealth of all the world,  
Will not offend thee

*Arth* O heaven! I thank you, Hubert

*Hub* Silence, no more go closely in with me  
Much danger do I undergo for thee [Exeunt

## SCENE II KING JOHN'S palace

*Enter KING JOHN, PEMBROKE, SALISBURY, and other Lords*

*K. John* Here once again we sit, once again crown'd,  
And looked upon, I hope, with cheerful eyes.

*Pem* This 'once again,' but that your highness pluck'd,  
Was once superfluous you were crown'd before,  
And that high royalty was ne'er pluck'd off,  
The faiths of men ne'er stained with revolt,  
Fresh expectation troubled not the land  
With any long'd for change or better state.

*Sal* Therefore, to be possess'd with double pomp,  
To guard a title that was rich before, 10  
To gild refined gold, to paint the lily,  
To throw a perfume on the violet,  
To smooth the ice, or add another hue  
Unto the rainbow, or with taper-light  
To seek the beauteous eye of heaven to garnish,  
Is wasteful and ridiculous excess

*Pem* But that your royal pleasure must be done,  
 This act is as an ancient tale new told,  
 And in the last repeating troublesome,  
 Being urged at a time unseasonable

20

*Sal* In this the antique and well noted face  
 Of plain old form is much disfigured,  
 And, like a shifted wind unto a sail,  
 It makes the course of thoughts to fetch about,  
 Startles and frights consideration,  
 Makes sound opinion sick and truth suspected,  
 For putting on so new a fashion'd robe

*Pem* When workmen strive to do better than well,  
 They do confound their skill in covetousness,  
 And oftentimes excusing of a fault  
 Doth make the fault the worse by the excuse,  
 As patches set upon a little breach  
 Discredit more in hiding of the fault *Elmer*  
 Than did the fault before it was so patch'd

30

*Sal* To this effect, before you were new crown'd,  
 We breathed our counsel but it pleased your highness  
 To overbear it, and we are all well pleased,  
 Since all and every part of what we would  
 Doth make a stand at what your highness will

*K John* Some reasons of this double coronation  
 I have possess'd you with and think them strong,  
 And more, more strong, when lesser is my fear,  
 I shall indue you with meantime but ask  
 What you would have reform'd that is not well,  
 And well shall you perceive how willingly  
 I will both hear and grant you your requests

40

*Pem* Then I, as one that am the tongue of these  
 To sound the purposes of all their hearts,  
 Both for myself and them, but, chief of all,  
 Your safety, for the which myself and them  
 Bend their best studies, heartily request  
 The enfranchisement of Arthur, whose restraint

50

Doth move the murmuring lips of dis-content  
 To break into this dangerous argument,—  
 If what in rest you have in right you hold,  
 Why then your fears & such as they say, attend  
 The steps of wrong, should move you to move up  
 Your tender kinsman and to choke his drive  
 With barbarous ignorance and deny his youth  
 The rich advantage of good exercise ;  
 That the times enemies may not have this  
 To grace occasions let it be our suit  
 That you have bid us ask his liberty ,  
 Which for our goods we do no further ask  
 Than whereupon our weal, on you depending,  
 Counts it your weal he have his liberty

60

*Enter Hubert*

*K John* Let it be so I do commit his youth  
 To your direction. Hubert, what news with you ?

*[Taking him apart*

*Pem* This is the man should do the bloody deed ,  
 He show'd his warrant to a friend of mine  
 The image of a wicked heinous fault  
 Laves in his eye , that close aspect of his  
 Does show the mood of a much troubled breast .  
 And I do fearfully believe tis done,  
 What we so fear'd he had a charge to do

70

*Sal* The colour of the king doth come and go  
 Between his purpose and his conscience,  
 Like heralds 'twixt two dreadful battles set .  
 His passion is so ripe, it needs must break

*Pem* And when it breaks, I fear will issue the nec  
 The foul corruption of a sweet child's death

80

*K John* We cannot hold mortality's strong hand  
 Good lords, although my will to give is living,  
 The suit which you demand is gone and dead  
 He tells us Arthur is deceased to night

*Sal* Indeed we fear'd his sickness was past cure

*Pem* Indeed we heard how near his death he was  
Before the child himself felt he was sick  
This must be answer'd either here or hence

*K John* Why do you bend such solemn brows on me? 90  
Think you I bear the shears of destiny?  
Have I commandment on the pulse of life?

*Sal* It is apparent foul play, and 'tis shame  
That greatness should so grossly offer it  
So thrive it in your game ' and so, farewell

*Pem* Stay yet, Lord Salisbury, I'll go with thee,  
And find the inheritance of this poor child,  
His little kingdom of a forced grave  
That blood which owed the breadth of all this isle,  
Three foot of it doth hold bad world the while ' 100  
This must not be thus borne this will break out  
To all our sorrows, and ere long I doubt [*Exeunt Lords*]

*K John* They burn in indignation I repent  
There is no sure foundation set on blood,  
No certain life achieved by others' death

*Enter a Messenger*

A fearful eye thou hast where is that blood  
That I have seen inhabit in those cheeks?  
So foul a sky clears not without a storm  
Pour down thy weather how goes all in France?

*Mess* From France to England Never such a power 110  
For any foreign preparation  
Was levied in the body of a land  
The copy of your speed is learn'd by them,  
For when you should be told they do prepare,  
The tidings comes that they are all arrived

*K John* O, where hath our intelligence been drunk?  
Where hath it slept? Where is my mother's care,  
That such an army could be drawn in France,  
And she not hear of it?

*Here* My huge her car  
 Is stopp'd with dust, the first of April died 120  
 Your noble mother and, as I hear, my lord,  
 The Lady Constance in a frenzy died  
 Three days before but this from rumour's tongue  
 I only heard, if true or false I know not

*K. John* Withhold thy speed, dreadful occasion!  
 O, make a league with me, till I have pleased  
 My discontented peers! What! mother dead!  
 How wildly then walks my estate in France!  
 Under whose conduct came those powers of France  
 That thou for truth givest out are landed here? 130

*Here* Under the Dauphin

*K. John* Thou hast made me giddy  
 With these ill tidings

*Enter the BASTARD and PRIOR of Pomfret*

Now, what says the world  
 To your proceedings? do not seek to stuff  
 My head with more ill news, for it is full

*Bast* But if you be afraid to hear the worst,  
 Then let the worst unheard fall on your head

*K. John* Bear with me, cousin, for I was amazed  
 Under the tide but now I breathe again  
 Aloft the flood, and can give audience  
 To any tongue, speak it of what it will 140

*Bast* How I have sped among the clergymen,  
 The sums I have collected shall express  
 But as I travell'd hither through the land  
 I find the people strangely fantasied,  
 Possess'd with rumours, full of idle dreams,  
 Not knowing what they fear, but full of fear  
 And here's a prophet, that I brought with me  
 From forth the streets of Pomfret, whom I found  
 With many hundreds treading on his heels

To whom he sung, in rude harsh-sounding rhymes, 150  
That, ere the next Ascension-day at noon,  
You highness should deliver up your crown

*K. John* Thou idle dreamer, wherefore didst thou so?

*Peter* Foreknowing that the truth will fall out so

*K. John.* Hubert, away with him; imprison him,  
And on that day at noon, whereon he says  
I shall yield up my crown, let him be hang'd  
Deliver him to safety, and return,  
For I must use thee

[*Exit Hubert with Peter*]

O my gentle cousin,

Hear'st thou the news abroad, who are arriv'd? 160

*Bast* The French, my lord, men's mouths are full of it  
Besides, I met Lord Bigot and Lord Salisbury,  
With eyes as red as new-enkindled fire,  
And others more, going to seek the grave  
Of Arthur, whom they say is kill'd to-night  
On your suggestion

*K. John* Gentle kinsman, go,  
And thrust thyself into their companies  
I have a way to win their loves again,  
Bring them before me

*Bast* I will seek them out

*K. John* Nay, but make haste, the better foot before 170  
O, let me have no subject enemies,  
When adverse foreigners affright my towns  
With dreadful pomp of stout invasion!  
Be Mercury, set feathers to thy heels,  
And fly like thought from them to me again

*Bast* The spirit of the time shall teach me speed [Exit

*K. John* Spoke like a sprightly noble gentleman  
Go after him, for he perhaps shall need  
Some messenger betwixt me and the peers,  
And be thou he

*Mess* With all my heart, my liege, [Exit 180

*K. John* My mother dead!

*Re-enter HUBERT*

*Hub* My lord, they say five moons were seen to-night,  
Four fixed, and the fifth did whirl about  
The other four in wondrous motion

*K. John* Five moons?

*Hub* Old men and holdams in the streets  
Do prophesy upon it dangerously  
Young Arthur's death is common in their mouth  
And when they talk of him, they shake their heads  
And whisper one another in the ear,  
And he that speaks doth gripe the hearer's wrist, 180  
Whilst he that hears makes fearful action,  
With wrinkled brows, with nods, with rolling eyes.  
I saw a smith stand with his hammer, thus,  
The whilst his iron did on the anvil cool,  
With open mouth swallowing a tailor's news,  
Who, with his shears and measure in his hand,  
Standing on slippers, which his nimble haste  
Had falsely thrust upon contrary feet,  
Told of a many thousand warlike French  
That were cubattailed and runk'd in Kent 200  
Another lean unwash'd artificer  
Cuts off his tale and talks of Arthur's death

*K. John* Why seek'st thou to possess me with these fears?  
Why urgest thou so oft young Arthur's death?  
Thy hand hath murder'd him. I had a mighty cause  
To wish him dead, but thou hadst none to kill him

*Hub* No had, my lord? why, did you not provoke me?

*K. John* It is the curse of kings to be attended  
By slaves that take their humours for a warrant  
To break within the bloody house of life, 210  
And on the winking of authority  
To understand a law, to know the meaning  
Of dangerous majesty, when perchance it frowns  
More upon humours than advised respect

*Hub* Here is your hand and seal for what I did

*K John* O, when the last account 'twixt heaven and earth  
Is to be made, then shall this hand and seal  
Witness against us to damnation !

How oft the sight of means to do ill deeds

Make deeds ill done ! } Hadst not thou been by, 220

A fellow by the hand of nature mark'd,

Quoted and sign'd to do a deed of shame,

This murder had not come into my mind

But taking note of thy abhorr'd aspect,

Finding thee fit for bloody villany,

Apt, liable to be employ'd in danger,

I faintly broke with thee of Arthur's death

{ And thou, to be endeared to a king,

{ Made it no conscience to destroy a prince

*Hub* My lord,— 230

*K John* Hadst thou but shook thy head or made a pause

When I spake darkly what I purposed,

Or turn'd an eye of doubt upon my face,

As bid me tell my tale in express words,

Deep shame had struck me dumb, made me break off,

And those thy fears might have wrought fears in me

But thou didst understand me by my signs

And didst in signs again parley with sin ,

Yea, without stop, didst let thy heart consent,

And consequently thy rude hand to act 240

The deed, which both our tongues held vile to name.

Out of my sight, and never see me more !

My nobles leave me , and my state is braved, *defer*

Even at my gates, with ranks of foreign powers

Nay, in the body of this fleshly land,

This kingdom, this confine of blood and breath,

{ Hostility and civil tumult reigns

{ Between my conscience and my cousin's death

*Hub* Arm you against your other enemies,

I'll make a peace between your soul and you 250

Young Arthur is alive—this hand of mine  
 Is yet a maiden and an innocent hand,  
 Not painted with the crimson spots of blood  
 Within this bosom never enter'd yet  
 The dreadful motion of a murderous thought—  
 And you have slander'd nature in my form,  
 Which, howsoever rude externally,  
 Is yet the cover of a fairer mind  
 Than to be butcher of an innocent child

*K. John.* Doth Arthur live? O haste thee to the peers,  
 Throw this report on their incensed rage, 261  
 And make them tame to their obedience.  
 Forgive the comment that my passion made  
 Upon thy feature, for my rage was blind,  
 And foul imaginary eyes of blood  
 Presented thee more hideous than thou art.  
 O, answer not, but to my closet bring  
 The angry lords with all expedient haste.  
 I conjure thee but slowly—run more fast 262

### SCENE III Before the castle

*Enter ARTHUR on the walls*

*Arth.* The wall is high, and yet will I leap down.  
 Good ground, be pitiful and hurt me not!  
 There's few or none do know me—if they did,  
 This slip-boy's semblance hath disguised me quite  
 I am afraid, and yet I'll venture it  
 If I get down, and do not break my limbs,  
 I'll find a thousand shifts to get away  
 As good to die and go, as die and stay [Leaps down  
 O me! my uncle's spirit is in these stones  
 Heaven take my soul, and England keep my bones' 10  
 {Dus

*Enter* PEMBROKE, SALISBURY, and BIGOT

*Sal* Lords, I will meet him at Saint Edmundsbury  
It is our safety, and we must embrace  
This gentle offer of the perilous time

*Pem* Who brought that letter from the cardinal?

*Sal* The Count Melun, a noble lord of France,  
Whose private with me of the Dauphin's love  
Is much more general than these lines import

*Big* To-morrow morning let us meet him then.

*Sal* Or rather then set forward, for 'twill be  
Two long days' journey, lords, or ere we meet 20

*Enter the* BASTARD

*Bast* Once more to-day well met, distemper'd lords!  
The king by me requests your presence straight

*Sal* The king hath dispossess'd himself of us  
We will not line his thin bestained cloak  
With our pure honours, nor attend the foot  
That leaves the print of blood where'er it walks  
Return and tell him so we know the worst

*Bast* Whate'er you think, good words, I think, were best

*Sal* Our griefs, and not our manners, reason now

*Bast* But there is little reason in your grief, 30  
Therefore 'twere reason you had manners now

*Pem* Sir, sir, impatience hath his privilege

*Bast* 'Tis true, to hurt his master, no one else

*Sal* This is the prison What is he lies here?

[*Seeing Arthur*

*Pem* O death, made proud with pure and princely beauty,  
The earth had not a hole to hide this deed

*Sal* Murder, as hating what himself hath done,  
Doth lay it open to urge on revenge

*Big* Or, when he doom'd this beauty to a grave,  
Found it too precious-princely for a grave 40

*Sal* Sir Richard, what think you? have you beheld,

Or have you read or heard ? or could you think ?  
 Or do you almost think, although you see,  
 That you do see ? could thought, without this object,  
 Form such another ? (This is the very top,  
 The height, the crest, or crest unto the crest,  
 Of murders arms — this is the bloodiest shame,  
 The wildest savagery, the vilest stroke,  
 That ever wall eyed writh or staring rage  
 Presented to the tears of soft remorse.)

60

*Pem* All murder past do stand excused in this  
 And this, so sole and so unmatched,  
 Shall give a holiness, a purity,  
 To the yet unbegotten sin of times,  
 And prove a deadly bloodshed but a jest,  
 Exemplified by this heinous spectacle

*Bas* It is a damned and a bloody work,  
 The graceless action of a heavy hand,  
 If that it be the work of any hand

*Sul* If that it be the work of any hand ?  
 We had a kind of light what would ensue  
 It is the shameful work of Hubert's hand,  
 The practice and the purpose of the king. (Sul. —  
 From whose obedience I forbid my soul,  
 Kneeling before this ruin of sweet life,  
 And breathing to his breathless excellence  
 The incense of a vow, a holy vow,  
 Never to taste the pleasures of the world,  
 Never to be infected with delight,  
 Nor conversant with ease and idleness,  
 Till I have set a glory to this hand,  
 By giving it the worship of revenge

60

70

*Pem.* } Our souls religiously confirm thy words.  
*Bas* }

*Enter HUBERT*

*Hub* Lords, I am hot with haste in seeking you

Arthur doth live ; the king hath sent for you

*Sal* O, he is bold and blushes not at death

Avaunt, thou hateful villain, get thee gone !

*Hub* I am no villain

*Sal.* Must I rob the law ?

[*Drawing his sword*

*Bast* Your sword is bright, sir, put it up again

*Sal* Not till I sheathe it in a murderer's skin 80

*Hub* Stand back, Lord Salisbury, stand back, I say,

By heaven, I think my sword's as sharp as yours

I would not have you, lord, forget yourself,

Not tempt the danger of my true defence,

Lest I, by marking off your rage, forget

Your worth, your greatness and nobility

*Big* Out, dunghill ! daiest thou brave a nobleman ?

*Hub* Not for my life but yet I dare defend

My innocent life against an emperor

*Sal* Thou art a murderer

*Hub* Do not prove me so, 90

Yet I am none whose tongue so'er speaks false,

Not truly speaks, who speaks not truly, lies

*Pem* Cut him to pieces

*Bast* Keep the peace, I say

*Sal* Stand by, or I shall gall you, Faulconbridge

*Bast* Thou wert better gall the devil, Salisbury

If thou but frown on me, or stir thy foot,

Or teach thy hasty spleen to do me shame,

I'll strike thee dead Put up thy sword betime,

Or I'll so maul you and your toasting-non,

That you shall think the devil is come from hell 100

*Big* What wilt thou do, renowned Faulconbridge ?

Second a villain and a murderer ?

*Hub* Lord Bigot, I am none

*Big* Who kill'd this prince ?

*Hub* 'Tis not an hour since I left him well

I honour'd him, I loved him, and will weep

My date of life out for his sweet life's loss

*Sal* Trust not these cunning waters of his eyes,

For villany is not without such rheum,

And he, long traded in it, makes it seem

Like rivers of remorse and innocency

119

Away with me, all you whose souls abhor

The uncleanly savours of a slaughter-house,

For I am stilled with this smell of sin

*Big* Away toward Bury, to the Dolphin there

*Pam* There tell the King he may inquire us out

[*Exeunt Lords*]

*Bast* Here's a good world! Knew you of this fair work?

Beyond the infinite and boundless reach

Of mercy, if thou didst this deed of death,

Art thou damn'd, Hubert

*Hub* Do but hear me, sir,

*Bast* Ha! I'll tell thee what,

120

Thou'rt damn'd as black—nay, nothing is so black,

Thou art more deep damn'd than Prince Lucifer

There is not yet so ugly a head of hell

As thou shalt be, if thou didst kill this child

*Hub* Upon my soul—

*Bast* If thou didst but consent

To this most cruel act, do but despair,

And if thou want'st a cord, the smallest thread

That ever spider twisted from her womb

Will serve to strangle thee, a rush will be a beam

To hang thee on, or wouldst thou drown thyself,

130

Put but a little water in a spoon,

And it shall be as all the ocean,

Enough to stifle such a villain up

I do suspect thee very grievously

*Hub* If I in act, consent, or sin of thought

Be guilty of the stealing that sweet breath

Which was embounded in this beauteous clay,

Let hell want pains enough to torture me

I left him well

*Bast* Go, bear him in thine arms

I am amazed, methinks, and lose my way 140

Among the thorns and dangers of this world

How easy dost thou take all England up!

From forth this morsel of dead royalty,

The life, the right and truth of all this realm

Is fled to heaven, and England now is left

To tug and scramble and to part by the teeth

The unowed interest of proud-swelling state

Now for the bare-pick'd bone of majesty

Doth dogged war bristle his angry crest

And snarleth in the gentle eyes of peace 150

Now powers from home and discontents at home

Meet in one line, and vast confusion waits,

As doth a raven on a sick-fall'n beast,

The imminent decay of vested pomp *She*,

Now happy he whose cloak and cincture can

Hold out this tempest Bear away that child

And follow me with speed I'll to the king

A thousand businesses are brief in hand,

And heaven itself doth frown upon the land. [Exeunt

## ACT V

### SCENE I KING JOHN's palace

*Enter* KING JOHN, PANDULPH, and Attendants

*K John* Thus have I yielded up into your hand

The circle of my glory [Giving the crown

*Pand* Take again

From this my hand, as holding of the pope

Your sovereign greatness and authority

*K John* Now keep your holy word go meet the French,

And from his holiness use all your power  
 To stop their marches 'fore we are inflamed  
 Our discontented counties do revolt,  
 Our people quarrel with obedience,  
 Swearing allegiance and the love of soul 10  
 To stranger blood, to foreign royalty.  
 This inundation of mistempered humour  
 Rests by you only to be qualified.  
 Then pause not, for the present time's so sick,  
 That present medicine must be ministered,  
 Or overthrow incurable ensues.

*Pand.* It was my breath that blew this tempest up,  
 Upon your stubborn usage of the pope,  
 But since you are a gentle convertite,  
 My tongue shall hush again this storm of war 20  
 And make fair weather in your blustering land  
 On this Ascension day remember well,  
 Upon your oath of service to the pope,  
 Go I to make the French lay down their arms.

*K. John.* Is this Ascension-day? Did not the prophet  
 Say that before Ascension day at noon  
 My crown I should give off? Even so I have.  
 I did suppose it should be on constraint;  
 But, heaven be thank'd, it is but voluntary.

*Enter the BASTARD*

*Bast.* All Kent hath yielded, nothing there holds out 30  
 But Dover castle. London hath received,  
 Like a kind host, the Dauphin and his powers.  
 Your nobles will not hear you but are gone  
 To offer service to your enemy,  
 And wild amazement hurries up and down  
 The little number of your doubtful friends.

*K. John.* Would not my lords return to me again,  
 After they heard young Arthur was alive?

*Bast.* They found him dead and cast into the streets,

An empty casket, where the jewel of life 40

By some damn'd hand was robb'd and ta'en away

*K John* That villain Hubert told me he did live

*Bast* So, on my soul, he did, for aught he knew &

But wherefore do you droop? why look you sad?

Be great in act, as you have been in thought,

Let not the world see fear and sad distrust

Govern the motion of a kingly eye

Be stirring as the time, be fire with fire,

Threaten the threatener and outface the blow

Of bragging horror so shall inferior eyes, 50

That borrow their behaviours from the great,

Grow great by your example and put on

The dauntless spirit of resolution.

Away, and glister like the god of war,

When he intendeth to become the field

Show boldness and aspiring confidence /

What, shall they seek the lion in his den,

And fright him there? and make him tremble there?

O, let it not be said forage, and run

To meet displeasure farther from the doors, 60

And grapple with him ere he come so nigh

*K John* The legate of the pope hath been with me,

And I have made a happy peace with him,

And he hath promised to dismiss the powers

Led by the Dauphin

*Bast* O inglorious league!

Shall we, upon the footing of our land,

Send fair-play offers and make compromise,

Insinuation, parley and base truce

To arms invasive? shall a beardless boy,

A cocker'd silken wanton, brave our fields, 70

'And flesh his spirit in a warlike soil,

Mocking the air with colours idly spread,

And find no check? Let us, my liege, to arms

Perchance the cardinal cannot make your peace,

Or if he do, let it at least be said  
They saw we had a purpose of defence.

*A John* Have thou the end rung of this present time.

*Bast* Away, then, with good courage ! yet, I know,  
Our party may well meet a prouder foe. [*Exit all*]

SCENE II *The Dauphin's camp at St. Edmundsbury*

*Enter, in arms, LAURENCE, SALISBURY, MILES, PROPERT, BAST, and Soldiers.*

*Laure* My Lord Melun, let this be copied out,  
And keep it safe for our remembrance  
Return the precedent to these lords again,  
That, having our fair order written down,  
Both they and we, perusing o'er these notes,  
May know wherefore we took the equipment  
And keep our faiths firm and inviolable

*Sal* Upon our sides it never shall be broken  
And, noble Dauphin, albeit we swear  
A voluntary zeal and unurged faith 10  
To your proceedings, yet believe me, prince,  
I am not glad that such a sort of time  
Should seek a plaster by condemn'd revolt,  
And heal the inveterate canker of our wound  
By making many O, it grieves my soul,  
That I must draw this metal from my side  
To be a widow maker ! O, and there  
Where honourable rescue and defence  
Cries out upon the name of Salisbury !  
But such is the infection of the time, 20  
That, for the health and physic of our right,  
We cannot deal but with the very hand  
Of stern injustice and confused wrong  
And is't not pity, O my grieved friends,  
That we, the sons and children of this isle,

Were born to see so sad an hour as this ,  
Wherein we step after a stranger march  
Upon her gentle bosom, and fill up  
Her enemies' ranks,—I must withdraw and weep  
Upon the spot of this enforced cause,— 30  
To grace the gentry of a land remote,  
And follow unacquainted colours here ?  
What, here ? O nation, that thou couldst remove !  
That Neptune's arms, who clippeth thee about,  
Would bear thee from the knowledge of thyself,  
And grapple thee unto a pagan shore,  
Where these two Christian armies might combine  
The blood of malice in a vein of league,  
And not to spend it so unneighbourly !

*Lew* A noble temper dost thou show in this , 40  
And great affections wrestling in thy bosom  
Doth make an earthquake of nobility  
O, what a noble combat hast thou fought  
Between compulsion and a brave respect !  
Let me wipe off this honourable dew,  
That silverly doth progress on thy cheeks  
My heart hath melted at a lady's tears,  
Being an ordinary inundation ,  
But this effusion of such manly drops,  
This shower, blown up by tempest of the soul, 50  
Startles mine eyes, and makes me more amazed  
Than had I seen the vaulty top of heaven  
Figured quite o'er with burning meteors  
Lift up thy brow, renowned Salisbury,  
And with a great heart heave away this storm  
Commend these waters to those baby eyes  
That never saw the giant world enraged ,  
Nor met with fortune other than at feasts,  
Full of warm blood, of mirth, of gossiping .  
Come, come , for thou shalt thrust thy hand as deep 60  
Into the pulse of rich prosperity

As Lewis himself so, nobler, shall you all  
That knit your sinews to the strength of mine.  
And even there, methinks, an angel spake

*Enter PAULIN*

Look, where the holy legate comes apace,  
To give us warrant from the land of heaven,  
And on our actions set the name of right  
With holy breath

*Paul* Hail, noble prince of France !  
The next is this, King John hath reconciled  
Himself to Rome, his spirit is come in, 70  
That so stood out against the holy church  
The great metropolis and see of Rome  
Therefore thy threatening colours now wind up,  
And tame the savage spirit of wild war,  
That, like a lion foster'd up at hand,  
It may lie gently at the foot of peace,  
And be no further harmful than in show

*Lew* Your grace shall pardon me, I will not back,  
I am too high-born to be propitied,  
To be a secondary at control, 80  
Or useful serving man and instrument,  
To any sovereign state throughout the world  
Your breath first kindled the dead coal of wars  
Between this chastised kingdom and myself,  
And brought in matter that should feed this fire ;  
And now 'tis far too huge to be blown out  
With that same weak wind which enkindled it  
You taught me how to know the face of right,  
Acquainted me with interest to this land,  
Yea, thrust this enterprise into my heart, 90  
And come ye now to tell me John hath made  
His peace with Rome? What is that peace to me?  
I, by the honour of my marriage-bed,  
After young Arthur, claim this land for mine,

And, now it is half-conquer'd, must I back  
 Because that John hath made his peace with Rome ?  
 Am I Rome's slave ? What penny hath Rome borne,  
 What men provided, what munition sent,  
 To underprop this action ? Is't not I  
 That undergo this charge ? who else but I, 100  
 And such as to my claim are liable,  
 Sweat in this business and maintain this war ?  
 Have I not heard these islanders shout out  
 ' Vive le roi ! ' as I have bank'd their towns ?  
 Have I not here the best cards for the game,  
 To win this easy match play'd for a crown ?  
 And shall I now give o'er the yielded set ?  
 No, no, on my soul, it never shall be said

*Pand* You look but on the outside of this work

*Leu* Outside or inside, I will not return 110  
 Till my attempt so much be glorified  
 As to my ample hope was promised  
 Before I drew this gallant head ~~of war~~,  
 And cull'd these fiery spirits from the world,  
 To outlook conquest and to win renown  
 Even in the jaws of danger and of death [*Trumpet sounds*]  
 What lusty trumpet thus doth summon us ?

*Enter the BASTARD, attended*

*Bast* According to the fair play of the world,  
 Let me have audience, I am sent to speak  
 My holy lord of Milan, from the king 120  
 I come, to learn how you have dealt for him,  
 And, as you answer, I do know the scope  
 And warrant limited unto my tongue  
 \ *Pand* The Dauphin is too wilful-opposite,  
 And will not temporize with my entreaties,  
 He flatly says he'll not lay down his arms

*Bast* By all the blood that ever fann'd his breath,  
 The youth says well Now hear our English king,

For thus his royalty doth speak in me.  
 He is prepared and reason too he should 130  
 Thus rash and unmannerly approach,  
 This haired masque and unadvised revel,  
 This unhair'd sameness and boisterous troops,  
 The king doth smile at and is well prepared  
 To whip this dwarfish war, these pigmy arms,  
 From out the circle of his territories  
 That hand which had the strength even at your door,  
 To cudgel you and make you take the hatch,  
 To dive like buckets in conceited wells  
 To crouch in litter of your stable plants, 140  
 To lie like pawns lock'd up in chests and trunks,  
 To hug with swine, to reel sweet safety out  
 In vaults and prisons, and to thrill and shudder  
 Even at the crying of your nation's crow,  
 Thinking his voice an armed Englishman,  
 Shall that victorious hand be foiled here,  
 That in your chambers gave you chastisement?  
 No know the gallant monarch is in arms  
 And like an eagle o'er his very towers,  
 To souce annoyance that comes near his nest 150  
 And you degenerate, you ingrate revolts,  
 You bloody Neros, ripping up the womb  
 Of your dear mother England, blush for shame,  
 For your own ladies and pale visaged maids  
 Like Amazons come tripping after drums,  
 Their tumbles into armed gauntlets change,  
 Their needles to lances, and their gentle hearts  
 To fierce and bloody inclination

*Leo* There end thy brave, and turn thy face in peace  
 We grant thou canst outscold us fire thee well, 160  
 We hold our time too precious to be spent  
 With such a brabbler

*Pand* Give me leave to speak

*Bast.* No, I will speak

*Lew* We will attend to neither  
Strike up the drums , and let the tongue of war }  
Plead for our interest and our being here

*Bast* Indeed, your drums, being beaten, will cry out ,  
And so shall you, being beaten do but start  
An echo with the clamour of thy drum,  
And even at hand a drum is ready braced  
That shall reverberate all as loud as thine , 170  
Sound but another, and another shall  
As loud as thine rattle the welkin's ear  
And mock the deep-mouth'd thunder for at hand,  
Not trusting to this halting legate here,  
Whom he hath used rather for sport than need,  
Is wailike John , and in his forehead sits  
A bare-ribb'd death, whose office is this day  
To feast upon whole thousands of the French

*Lew* Strike up our drums, to find this danger out

*Bast* And thou shalt find it, Dauphin, do not doubt 180  
[*Exeunt*

### SCENE III *The field of battle*

*Alarums Enter KING JOHN and HUBERT*

*K John* How goes the day with us ? O, tell me, Hubert

*Hub* Badly, I fear How fares your majesty ?

*K John* This fever, that hath troubled me so long,  
Lies heavy on me , O, my heart is sick !

*Enter a Messenger*

*Mess* My lord, your valiant kinsman, Faulconbridge,  
Desires your majesty to leave the field  
And send him word by me which way you go

*K John* Tell him, toward Swinstead, to the abbey there

*Mess* Be of good comfort , for the great supply  
That was expected by the Dauphin here, 10

An wreck'd three nights ago on Goodwin Sands.  
 This news was brought to Richard but even now  
 The French fight coldly, and retire themselves

*K. John* Ay me ! This tertile fever hurra me up,  
 And will not let me welcome this good news.  
 Set on toward Swin-tord to my latter straight ;  
 Weakness pos- sesseth me, and I am faint

[*Exeunt.*]

SCENE IV *Another part of the field*

*Enter SALISBURY, PEMBROKE, and BURET*

*Sal* I did not think the king so stor'd with friends.

*Pem* Up once again, put spirit in the French,  
 If they miscarry, we miscarry too

*Sal* That misbegotten devil, Faulconbridge,  
 In spite of spite, alone upholdeth the day

*Pem* They say King John soon such hath left the field

*Enter MELUN wounded*

*Mel* Lead me to the revolts of England here.

*Sal* When we were happy we had other names.

*Pem* It is the Count Melun

*Sal* Wounded to death

*Mel* Fly, noble English, you are bought and sold,      10  
 Unthread the rude eye of rebellion

And welcome home again disarmed faith

Seek out King John and fall before his feet,

For if the French be lords of this loud day,

He means to recompense the pains you take

By cutting off your heads thus hath he sworn

And I with him, and many more with me,

Upon the altar at Saint Edmundsbury ;

Even on that altar where we swore to you

Dear amity and everlasting love

*Sal* May this be possible ? may this be true ?

*Mel* Have I not hideous death within my view,

Retaining but a quantity of life,

Which bleeds away, even as a form of wax

Resolveth from his figure 'gainst the fire ?

What in the world should make me now deceive,

Since I must lose the use of all deceit ?

Why should I then be false, since it is true

That I must die here and live hence by truth ?

I say again, if Lewis do win the day,

30

He is forsworn, if e'er those eyes of yours

Behold another day break in the east

But even this night, whose black contagious breath *Reck*

Already smokes about the burning crest

Of the old, feeble, and day-wearied sun,

Even this ill night, your breathing shall expire,

Paying the fine of rated treachery

Even with a treacherous fine of all your lives,

If Lewis by your assistance win the day

Commend me to one Hubert with your king

40

The love of him, and this respect besides,

For that my grandsire was an Englishman,

Awakes my conscience to confess all this

In lieu whereof, I pray you, bear me hence

From forth the noise and rumour of the field,

Where I may think the remnant of my thoughts

In peace, and part this body and my soul

With contemplation and devout desires

*Sal* We do believe thee and besprew my soul

But I do love the favour and the form

50

Of this most fair occasion, by the which

We will untread the steps of damned flight,

And like a bated and retired flood,

Leaving our rankness and irregular course,

Stoop low within those bounds we have o'erlook'd

And calmly run on in obedience

Layn to our eyes in, to our great King John  
 My arm shall give thee help to bear these heaves ;  
 For I do see the cruel pain of death  
 Right in thine eye. As yet, my friend be' Nee flight, O  
 And happy to witness that intended night.  
*[Exit to the stage of Melun.]*

SCENE V. The French camp

*Enter Lewis and his train*

Lew. The sun of heaven in thought was late to set,  
 But stay'd and made the western world in blue,  
 When the English men and lords and their own ground  
 In front retire. O, bravely came we off,  
 When with a volley of our needles shot,  
 After such bloody toil, we had good night ;  
 And wound our tattering colours clearly up,  
 Last in the field, and almost lords of it !

*Enter a Messenger*

Mess. Where is my prince, the Dauphin ?

Lew. Here : what news ?

Mess. The Count Melun is slain, the English lords 10  
 By his persuasion are again fall'n off,  
 And your supply, which you have wish'd so long  
 Are cast away and sunk on Goodwin Sands.

Lew. Ah, foul shrewd news ! beshrew thy very heart !  
 I did not think to be so sad to night  
 As this hath made me. Who was he that said  
 King John did fly an hour or two before  
 The stumbling night did part our weary powers ?

Mess. Whoever spoke it, it is true, my lord

Lew. Well, keep good quarter and good care to night 20  
 The day shall not be up as soon as I,  
 To try the fair adventure of to-morrow

*[Exit Count.]*



*Bart* How did he take it? who did taste to him?

*Hub* A monk, I tell you, a resolute villain, 30  
Whose bowels suddenly burst out the king  
Yet sparks and peradventure may recover.

*Bart* Who durst thou have to tend his majesty?

*Hub* Why, know you not? the lords are all come back,  
And brought Prince Henry in their company,  
At whose request the king hath pardon'd them,  
And they are all about his majesty.

*Bart* Withhold thine indignation, mighty heaven,  
And tempt us not to bear above our power.  
I'll tell thee, Hubert, half my power this night,  
Passing these flats, are taken by the tide. 35  
These Lincoln washes have devour'd them,  
Myself, well mounted hardly have escap'd  
Away before—conduct me to the king,  
I doubt he will be dead ere I come. [Exeunt]

SCENE VII *The orchard in Westminster Abbey*

*Enter PRINCE HENRY, SALISBURY, and BART*

*P Hen* It is too late the life of all his blood  
Is touch'd corruptibly, and his pure brain,  
Which some suppose the soul's frail dwelling-house,  
Doth by the idle comments that it makes  
Foretell the ending of mortality.

*Enter PEMBROKE.*

*Pem* His highness yet doth speak, and holds belief  
That, being brought into the open air,  
It would allay the burning quality  
Of that fell poison which assaileth him.

*P Hen* Let him be brought into the orchard here 10  
Doth he still rage! [Exit Bigot]

*Pem*

He is more patient

Than when you left him, even now he sung

*P Hen* O vanity of sickness! fierce extremes

In then continuance will not feel themselves!

Death, having prey'd upon the outward parts,

Leaves them insensible, and his siege is now

Against the mind, the which he pricks and wounds

With many legions of strange fantasies, ~~strange~~

Which, in then throng and press to that last hold,

Confound themselves 'Tis strange that death should sing

I am the cygnet to this pale faint swan,

21

Who chants a doleful hymn to his own death,

And from the organ-pipe of frailty sings

His soul and body to their lasting rest

*Sal* Be of good comfort, pince, for you are born

To set a form upon that indigest

Which he hath left so shapeless and so rude

*Enter Attendants, and BIGOT, carrying KING JOHN in a chair*

*K John* Ay, mairry, now my soul hath elbow-room,

It would not out at windows nor at doors

There is so hot a summer in my bosom,

30

That all my bowels crumble up to dust

I am a scribbled form, drawn with a pen

Upon a parchment, and against this fire

Do I shrink up

*P Hen* How fares your majesty?*K John* Poison'd,—ill fare—dead, forsook, cast off

And none of you will bid the winter come

To thrust his icy fingers in my maw,

Nor let my kingdom's rivers take their course

Through my burn'd bosom, nor entreat the north

To make his bleak winds kiss my parched lips

40

And comfort me with cold I do not ask you much,

I beg cold comfort, and you are so strict  
And so ungrateful, you deny me that

*P Hen* O that there were some virtue in my brain,  
That might relieve you!

*K John* The salt in them is hot  
Within me is a hell, and there the pen is  
Is as a fiend confined to tyrannize  
On unreprieveable condemned blood.

*Enter the Bastard*

*Bast* O, I am scalded with my violent motion,  
And spleen of speed to see your majesty! 50

*K John* O cousin, thou art come to set mine eye  
The tackle of my heart is crack'd and burn'd,  
And all the shrouds wherewith my life should sail  
Are turned to one thread, one little hair  
My heart hath one poor string to stay it by,  
Which holds but till this news be uttered,  
And then all this thou seest is but a clod  
And module of confounded royalty

*Bast.* The Dauphin is preparing hitherward,  
Where heaven he knows how we shall answer him, 60  
For in a night the best part of my power,  
As I upon advantage did remove,  
Were in the Washes all unwarily  
Devoured by the unexpected flood [The King dies

*Sal* You breathe these dead news in as dead an ear  
My liege! my lord! but now a king, now thus

*P Hen* Even so must I run on, and even so stop  
What surety of the world, what hope, what stay,  
When this was now a king, and now is clay?

*Bast* Art thou gone so? I do but stay behind 70  
To do the office for thee of revenge,  
And then my soul shall wait on thee to heaven,  
As it on earth hath been thy servant still

Now, now, you stars that move in your right spheres,  
Where be your powers? show now your mended faiths,  
And instantly return with me again,  
To push destruction and perpetual shame  
Out of the weak door of our fainting land  
Straight let us seek, or straight we shall be sought,  
The Dauphin rages at our very heels

80

*Sal* It seems you know not, then, so much as we  
The Cardinal Pandulph is within at rest,  
Who half an hour since came from the Dauphin,  
And brings from him such offers of our peace  
As we with honour and respect may take,  
With purpose presently to leave this war

*Bast* He will the rather do it when he sees  
Ourselves well sinewed to our defence

*Sal* Nay, it is in a manner done already,  
For many carriages he hath dispatch'd  
To the sea-side, and put his cause and quarrel  
To the disposing of the cardinal  
With whom yourself, myself and other lords,  
If you think meet, this afternoon will post  
To consummate this business happily

90

*Bast* Let it be so and you, my noble prince,  
With other princes that may best be spared,  
Shall wait upon your father's funeral

*P. Hen* At Worcester must his body be interr'd,  
For so he will'd it

*Bast* Thither shall it then  
And happily may your sweet self put on  
The lunar state and glory of the land  
To whom, with all submission, on my knee  
I do bequeath my faithful services  
And true subjection everlastingly

100

*Sal* And the like tender of our love we make,  
To rest without a spot for evermore

*P. Hen* I have a kind soul that would give you thanks

And know not how to do it but with tears.

*Bast.* O, let us pay the time but needful war, 110

Since it hath been beforchand with our griefe.

Thus England never did, nor never shall,

Lie at the proud foot of a conqueror,

But when it first did help to wound itself.

Now these her princes are come home again,

' Come the three corners of the world in arms,

1 And we shall shock them. Nought shall make us rue,

If England to it self do rest but true.

## NOTES

### ACT I SCENE I

1 what us? What does the king of France desire with us? For what purpose are you sent by him to us? The familiar "France," which in the mouth of a brother monarch is not out of place, becomes in the ambassador's mouth the King of France, as more respectful. But kings, in Shakespeare, are frequently spoken of by the more curt title without any idea of disrespect, *c q W T* 1 1 22, where Camillo says, "*Sicilia* can not show himself overkind to *Bohemia*."

2 after greeting, the ordinary formal salutations and compliments being supposed to be delivered the *bâd tashmat* of oriental parlance

3 In my behaviour, through me in the character and bearing which, as his representative, I assume (p below, v 2 129, "For thus his royalty doth speak in me"

6 the embassy, the message he is commissioned to bring, cp below 1 22, 11 1 44, and *L L L* 11 1 3, "Consider who the king your father sends, To whom he sends, and what's his embassy"

7 in right behalf, in just claim of and as truly representing Arthur, as below, 11 1 153, "England and Ireland, Anjou, Touraine, Maine, In right of Arthur do I claim of thee", and, in this same scene, 1 34, "Upon the right and party of her son"

10 the territories, the territorial dependencies of England, viz, Ireland, Poitiers, etc

11 Poitiers Maine, the French fiefs which the King of England claimed by right of descent from Henry II, Earl of Anjou, etc

13 Which sways titles, by which tenure you wrongfully hold these possessions several, different, divers

16 disallow of this, refuse to yield to his demands

17 The proud war, the constraint, to upbraid, of war which shall meet your arrogant refusal with even greater arrogance, shall chastise your pride with even greater pride. This I think, is the significance of proud here, just as in the next line, "to enforce these rights so forcibly withheld," the use of force to recover that which is held by force alone, is emphasized.

19 Here blood you hear, says John, of bloody war, but you will find us ready to meet you on your own terms war and bloodshed are things as much in our way as in yours, and we shall not shrink from them

22 The farthest embassy This, the declaration of defiance from the King of France, is all that he is empowered as ambassador to communicate in case of John's refusal. His instructions preclude his entering into any negotiations, or accepting any terms but those of complete submission.

216 Be thou heard Let your speed in conveying my answer be as the speed of lightning for (oh! wise) before you can announce my coming it will be announced by the thunder of my cannon. Johnson objects that the simile "does not suit well the lightning, indeed, appears before the thunder, but the lightning is destructive, and the thunder is innocent." To which Monck Mason replies "King John does not allude to the destructive powers either of thunder or lightning; he only means to say that Chatillon shall appear to the eyes of France like lightning which shows that the thunder is approaching, and the thunder he alludes to is that of his cannon. Cannon is of course an anachronism

27 trumpet of our wrath, the mouthpiece of our wrath in trumpet tones

28 And sullen decay, means, says Stevens, "the dismal passing bell, that announces your own approaching dissolution." But, though we have in *H II* i 1 102, "a sullen bell Remembered tolling a departed friend," it is not necessary to see any allusion to the "passing bell," which was tolled after death, and while the spirit was supposed to be on its way to its new abode. All that seems to be meant is, "the gloomy foreteller of your own (France's) perdition," in which sense decay is often used by Shakespeare, e.g. *R II* iii 2 102, "O'er was destruction, ruin and decay", *H II* iv 4 66, "Towards fronting peril and opposed decay"

29 honourable conduct, such escort, with all marks of respect and courtesy, as is due to the ambassador of a king. for conduct, cp *R II* iv 1 157, "I will be his conduct"

30 look to 't, see that this is done, that he receive proper escort

31 ever, constantly

32 How that, for 'that' as a conjunctive affix, see Abb § 287

34 Upon son? in support of the claim, and in the interest, of her son, cp below, u 1 237

35 8 This arbitrate This difficulty, which two kingdoms must now take measures, make preparations, for deciding by a resort to arms, might, if taken in time and in the proper way, have been easily settled by friendly arrangement For manage, cp *R II* 1 4 39, "Expedient *manage* must be made."

39 Our us, i e are our security, that on which we may rely

42 So much ear, This much, conscious how poor our right is, I whisper, etc

44 controversy, dispute, quarrel

48, 9 Our abbeyes charge John determines to compel by force those contributions from the clergy which, when Henry the Fifth is about to make a similar expedition, are offered by the archbishop in the name of his brethren see *H V* 1 2 130 5

STAGE DIRECTION Philip brother The character of Philip is taken from the old play of "The troublesome raigne of John, King of England," and the name of Faulconbridge is there given to Richard's natural son, who in history is known as Philip, and who, according to Holinshed, avenged his father's death by killing the Viscount of Lymoges

53 honour-giving, it being an especially proud distinction to have this title conferred by so renowned a warrior as Richard

54 knighted in the field, "at the siege of Acon or Acre in the old play, by the title of Sir Robert Fauconbridge of Montbery" (Wright)

58 came not, were not born

61, 2 But for mother I *think* we both came of the same father, but only God and my mother *know* for a certainty whether this is so, and to them I refer you on that point

63 Of doubt, though it is clear that the Bastard had long had his doubts on this point, he does not here mean to emphasize his suspicion, merely saying that, as in the case of all men, there might be a doubt on the subject

64 Out on thee! shame on you ' diffidence, distrust of another, as always in Shakespeare, nowadays the word is used of distrust of oneself, exaggerated modesty

68 The which, see Abb § 270 a', "for *he* we sometimes find in Old English *ha*, *a* (not confined always to one number or gender

- he, she, it, they, *Mans. How. Out etc.*, 177 we also occasionally find 'us' for *there* - papers are out, quickly turned out

69 pound for the singular number of father's 'five' *Temp.* i 2 376, 'ten mile,' *H. A.* ii 1 14, 'fifteen year,' *T. & Ind.* ii 115 - a thousand pound, *Howl.* in 2 294; in all such cases measure, weight, or value, being based upon the aggregate

71 A good fellow, an honest, plain-spoken fellow

73 except land, except with the object of, etc

75 And were him, if he really was the father of us both, as he was supposed to be, and if this brother of mine was like him, etc

76 madcap, mad-brained fellow; 'madcap' is also still in use as a term applied to children in fond reproach

79 a trick, a peculiarity of look, sometimes of voice, gesture, or habit - *ep. H. P.* ii 3 106 "The *trick* of a frown," *H. H.* ii 4 416, "a villainous *trick* of thine eye"

80 affecteth him, takes after him, as though the resemblance were the result of loving, but unconscious, imitation

81 tokens, evidences of family relationship

82 large composition powerful build; *ep. R. H.* in 1. 73 "O how that name befits my *composition*," where Gaunt is punning on his own name and his gaunt condition of body

84 And finds Richard And sees that they are Richard himself, his very image in every respect - *ep. Temp.* i 1 32 "his complexion is *perfect* galloway," i.e. he has every mark of being a galloway bird, one destined to be hanged

86 half face, profile, side face as we now call it.

87 With half land together with that resemblance, and by virtue of it he hopes to get the whole of my land. Theobald altered half that face to "that half face" but the author's with all my land is more perfect in the old reading, and half that face may perhaps be regarded as almost a single term

88 A half-faced year! The idea, he says of a fellow like that inheriting property worth five hundred a year! it is too absurd Theobald points out that the groats with the face in profile, to which the Bastard compares his brother's sharp, meagre, countenance, were not coined till 1504, in the reign of Henry VII and that the earliest groats date no further back than Edward III For the contemptuous use of 'half-faced,' *ep. H. H.* in 2 283, "this same *half-faced* fellow, Shadow"

89 when that, see above, 1 32

91 in, on; *ep. L. L. L.* i 1 135, "For well you know here comes in embassy The French King's daughter

92 the emperor, Henry VI

93 touching that time, which had reference to those days

94 The advantage, the opportunity afforded by his absence, the ordinary expression is 'took advantage,' not '*the advantage*'

96 I shame to speak, I am ashamed to say

100 this same gentleman, said with a sarcastic emphasis, as frequently in using the phrase 'this same'

102 took it on his death, Staunton is unquestionably right in saying that this means that "he swore, or *took oath, upon his death*, of the truth of his belief" He quotes *M W* ii 2 12, "and when Mistress Bridget lost the handle of her fan, I *took* ' upon my honour thou hadst it not", *H I* ii 4 10, "*They take it already upon their salvation*, that though," etc, and Beaumont and Fletcher's *Lovers Progress*, v 3, "*Upon thy death I take it uncompelled That they were guilty*" If the words meant, as Stevens interprets them, "when he was dying," they would be no more than a repetition of "upon his death bed," in the line above

103 was none of his, more emphatic than 'was not his,' was one in whom he had no part whatever

105 as was will, according to the terms of my father's will

109, 10 Which fault wives, which transgression is one that all who marry run the risk of having to put up with hazards is here used with reference to stakes in gambling, cp *H I* iii 7 93, "Who will go to *hazard* with me for twenty prisoners?" and for play false, *Macb* i 5 22, "wouldst *play false* And yet wouldst wrongly win" For Which, with repeated antecedent, see Abb § 269

116 his will, here 'will' = disposition, purpose, design, in 1130 = testament

117, 8 Whether to enjoy, for the omission and insertion of *to* in the same sentence, see Abb § 350

119 Or the reputed, *i e* or be the reputed, etc, be acknowledged as, etc, with no antithesis between being reputed, and being really, somebody

120 Lord of thy presence, "master of that dignity and grandeur of appearance that may sufficiently distinguish thee from the vulgar, without the help of fortune" (Johnson) cp *M V* iii 2 54, "Now he goes with no less *presence*, but with much more love than young Alcides when," etc

121 an if, if indeed, for an explanation of *an* or *and* in this phrase, see Abb § 105

122 And I him, And if, like him, I had his shape, *viz.*, *Si*

Robert's in Sir Robert his we probably have an instance of the old mistaken belief that 'his' represented the inflection of the genitive case, though Rolfe doubts whether this form of the genitive was ever used with the thing possessed, 'understood' and not expressed. Schmidt considers that in 'Sir Robert's his' (the reading of the folio) we have the 's' of the genitive and his combined.

123 riding rods switches conceived as whips

123, 1 such stuff'd, no thicker than eel's line stuffed with straw, etc. In *II II* *iii* 2 751, Falstaff says of Shallow, "you might have thrust him and all his apparel into an *addio*."

127, 6 That in mine goes' That I should be afraid to put a rose in my ear (i.e. behind my ear) lest I should be compared by passers-by to a three farthing piece. Queen Elizabeth coined silver three farthing pieces, in many of which she is represented with a rose behind her ear. Being of silver, these pieces were necessarily very thin, hence the allusion. That roses were worn in the ear by men of fashion is undoubted, but whether these roses were natural, or made of ribbon (what we should now call *rosettes*), or both, has been disputed.

127 And, to land and if, in addition to his shape, as a consequence of possessing it, I were heir, etc. to, in the sense of addition to, is frequent in Shakespeare see Abb § 185

128, 9 Would I face An imprecation upon himself like 'Would I might die if I,' etc., i.e. I would give it, yet, every foot of it, to be what I am, rather than what he is, in appearance. I swear this, and may I never stir from this place, if I am not swearing the truth.

130 sir Nob, probably a contemptuous diminutive of 'Robert,' as 'Bob' is used shortly for that name now and as 'Noll' was for 'Oliver' Knight who retains the reading of the first folio, "It would not," etc., takes "Nob" for 'head,' a cant term which, as he says, was in use in Shakespeare's time, as it is still. In that case the meaning would be, 'This face of mine would not under any circumstances consent to be the head of the family.'

133 bound to Franco, on the point of setting out for, more commonly nowadays 'bound for' a place

136 Yet sell dear In spite of its having got you five hundred pounds a year, and therefore in one way being so valuable, any one who should buy it even for five pence, would have a bad bargain

137 unto the death, even to death, if need be, for the emphatic *the*, see Abb § 92

138 Nay thither Elmor, playing upon his words, says, 'Nay, I would rather you should precede me thither, i.e. on the

road to death,' to which the Bastard, keeping up the joke, answers, 'our rustic manners teach us to give precedence to our superiors, it may show but homely breeding in me, still, in accordance with the way I have been brought up, I must desire that your majesty should take precedence of me in that matter as in all other matters'

141 so is begun, i.e. that is my first name, my Christian name

145 Plantagenet "was not a family name, but a nick-name, by which a grandson of Geoffrey, the first Earl of Anjou, was distinguished, from his wearing a *broom stalk* in his bonnet. But this name was never borne either by the first Earl of Anjou, or by King Henry II, the son of that Earl by the Empress Maude, he being always called Henry *Fitz-Empress*, his son, Richard *Cœur-de-Lion*, and the prince who is exhibited in the play before us, John *sans terre*, or *lackland*" (Malone)

146 Brother side It is now the turn for the Bastard to patronize his brother, which, however, he does with more good nature than was shown by that brother when he spoke of him as "this same lusty gentleman"

152 Madam though? Yes, madam, as it so happens, though not in an honest way, and yet what does that matter? What though, a question of appeal, equivalent to 'that does not matter'

154 A landless squire A squire, or esquire (lit a shield-bearer, Low Lat *scutarius*) was originally the attendant upon a knight, later a gentleman next in rank to a knight, and, so, commonly a landed proprietor, the modern use of the word Here, a landless knight makes his brother, Robert, a landed squire by resigning his claim to the family property

156 for it need For we have already delayed more than enough

157, 8 good honesty In allusion to the proverb, "Bastards are born lucky," Faulconbridge says, 'I pray that good fortune may come to you, for you, being legitimate, cannot be so sure of it as bastards, like myself, are, to whom it is the common inheritance'

159 A foot of honour, a step, grade, he being now a grade higher in rank than a plain gentleman For many a many, in the next line, see Abb § 87

161 make lady Any one whom he now marries will, as a consequence, take the title of 'Lady,' the corresponding female title to Knight, any Joan means any woman, however humble her origin, just as 'John' or 'Jack' in English, 'Jean' in French, 'Juan' in Spanish, are used for any common man, cp L L L iii 1 207, "Some men must love my lady, and some

John " and v 3 970, "While greasy Joan doth feed the pot,"  
i.e. some kitchen wench

162 'Good den fellow' "Lanconbridge is now entertaining himself with ideas of greatness suggested by his recent knight-hood. Good den, Sir Richard, he supposes to be the salutation of a vassal, God a mercy, fellow, his own supercilious reply to it" (Stevens). 'Good den' or 'God den,' i.e. good evening. 'God dig you den,' 'God is god den,' and 'God ye god den,' i.e. God give you good evening, were salutations "used by our ancestors as soon as noon was past, after which time 'good morrow' or 'good day' was esteemed improper" (Nares, *Gloss*). "God a mercy," i.e. God have mercy, or perhaps God of mercy.

161 b For conversion. For men lately risen to a high position forget, i.e. pretend to forget, the names of their old associates, to remember them shows too much consideration for their position, a familiarity too condescending for one who has been raised to such high rank as yourself. Probably in 'your conversion' the pronoun is not used specifically but generically = any man who has been converted, etc.

166, 7 Now your mess now your traveller (your, again general) being seated at my table, he and his toothpick,—he then breaks off and begins his sentence again in another way. my worship's mess, at that part of the table where I as a knight shall be placed, i.e. at the upper end of the table. "Your worship was the regular address to a knight or esquire, in our author's time, as your honour was to a lord" (Malone). mess originally a dish of meat, portion of food, from old *ī* *mex* (= *Low Lat mēsum*), that which is set or placed, viz., on the table, pp. of *melle*, to place—*Low Lat mittere*, to place, *Lat mittere*, to send" (Skeat, *Etym. Diet*). then a party eating together; and, as at great dinners the company was usually arranged in fours, a set of four persons collected together for whatever purpose; cp *L L L* iv 3 207, "That you three fools hck'd me fool to make up the *mex*." Toothpicks were in Shakespeare's day regarded as among the marks of a travelled man of fashion, and the references to them as such are frequent in contemporary literature, cp *W T* iv. 4 760, "a great man, I'll warrant; I know by the picking on's teeth."

168 knightly stomach, again dwelling on his newly gained rank. Cp Falstaff's self-satisfied reference to his own "portly belly," *M H* i 3 69.

169, 70 Why then countries? why then, ruminating comfortably over my meal, I proceed to put questions to my fine fellow who has lately returned from his travels (my general, any fellow who happens to be dining with him) picked man of countries, "travelled fop" (Holt White). Staunton, on *L L L* v 1. 13, "He is too *picked*, too spruce, too affected, too odd, as

it were too peregrinate, as I may call it," remarks, "*Picked* was applied both to manners and dress. It seems to have meant, *scrupulously nice* or, as we should now term it, *priggish, foppish*." He compares *Hamlet* v 1 151, "The age is grown so *picked*," and Chapman's *All Fools*, v 1, "I think he was some barber's son, by the mass, 'Tis such a *picked* fellow, not a hair About his whole bulk, but it stands in print."

171 *leaning* elbow, in any easy attitude, such as a man of my position may affect

172 I shall you,—I am going to ask you,—at which point he represents himself as being interrupted by his obsequious companion, who is so anxious to answer a man of his rank that he cannot even wait till the question is put

173 *Absey book*, or *ABC-book*, was a primer which sometimes included a catechism, *i.e.* a series of questions and answers

174, 5, 'O sir' sir, said in ridicule of the extravagance of compliment common in Shakespeare's day

177-81 And so conclusion so And so, the time being taken up by this exchange of extravagant and prolonged courtesies, and by my companion's boasting of the sights he has seen during his travels, it grows to supper-time without his ever having learnt what it was I wished to ask him

182, 3 But this myself, but such society, however frivolous and worthless, befits a man of my worship's rank and of my soaring mind In worshipful there is an allusion to "my worship's," in l 190

184, 5 For he observation, for he is an unworthy product of the age whose manners do not give indication of the experience gained by coming in contact with those of other nations For *smack*, cp *W T* iv 4 158, "nothing she does or seems, But *smacks* of something greater than herself, Too noble for this place"

186 And so no, this line is parenthetical and whether I have these qualifications or not, I am in any case a bastard, I cannot escape being that in a literal sense, however worthy I may show myself of the times in which I live

187-90 And not tooth the expression is elliptical And it is not sufficient that he should merely by habit, device, form, and accoutrement, show himself worthy of the time, *he must also be able* of his own ingenuity to make himself agreeable to his contemporaries by administering that kind of flattery which is to their taste for motion=impulse, cp *T N* ii 4 18, "unstead and skittish in all *motions* else"; for tooth, cp *T C* iv. 5 293, "But still sweet love is food for fortune's *tooth*"

191, 2 Which learn, which art, though I will not practise

it in order to deceive, yet in order to avoid being deceived myself, I intend to learn

197 *strew* rising like snow and cover my path to advancement before the introduction of carpets, it was customary to strew the floors with rushes.

198 *That will her* That will take the trouble to announce her coming by blowing a horn (as the latter carrier of old days, or his attendant, did), but with an allusion to the old belief that a woman who was unfaithful to her husband caused horns to grow out from his forehead.

200 *That holds down?* Who pursues my reputation to destroy it, as dogs hunt their quarry from point to point.

202 Colbrand the giant, to whom the Bastard sarcastically likens his brother, was a Danish giant who a Guy of Warwick overcame in combat in the presence of Atlætan.

207 *will awhile?* will you kindly leave us alone together for a time Wright compares i H II. iii 2 1, "Lords give us leave, the Prince of Wales and I must have some private conference", and i 3 20 Add in H II iii 2 31, "Ay, good leave have you, for you will have leave."

208 *Philip! sparrow*, the sparrow is called *Philip* from its note, Holt White compares "cry *Phap phap* the sparrows say fly," Lyl's *Mother Bombie* and points out that Catullus in imitation of its note formed the verb *phapare*.

209 *There's abroad* is generally explained 'there are idle rumours or follies abroad,' and in this sense *toys* is often used by Shakespeare, but the words seem here to mean rather certain trifling incidents have happened, viz., the Bastard's surrender of his property and name, and his consequent knighthood, these of course are not really trifles, though the Bastard makes light of them to Gurney.

211, 2 *Sir Robert fast*, of all the fasts in the Roman Catholic calendar, Good Friday is the most sacred, as being the day on which Christ was crucified, and the Bastard says that Sir Robert might have eaten his part in him without violating that fast, since he really had no part in him, no share in his parentage cp ii T ii 1 38, "yet you Have too much blood in him."

213 *beholding*=indebted, the active participle originated in a mistake for 'beholden,' the pass. put in the sense of under an obligation, a sense not found in other parts of the verb, though a natural one of *be hold*.

214. *help*, for instances of the curtailed forms of past participles, see Abb § 343

216 That honour You who, if you sought your own advantage, ought to defend my honour by asserting your legitimacy of birth for 'that,' in this vocative sense, see Abb § 261

217 untoward, unmannerly in the opposite sense, *toward* is used in *T. S. v. 2* 182, "'Tis a good hearing when children are *toward*,' i.e. not froward, perverse

218 Knight Basilisco like A satirical reference to the old drama of *Soliman and Perseda*, printed in 1599, in which a bragging, cowardly knight, named Basilisco, insists on being addressed by his title, while his servant as persistently calls him "knave, knave"

219 What! shoulder Why, I have actually received that honour to dub, was primarily to knight, by laying the flat of the sword upon the shoulder of the recipient of that honour from the king, thence to confer any kind of dignity, or new character, name or nickname The derivation of the word is uncertain

222 Legitimation gone I have abandoned all pretension to legitimacy of birth, to the name I have hitherto borne, and to the property which went with it

224 proper, well-made, fine looking, handsome.

226 deny the devil, i.e. all allegiance to him

229 dear offence, heavy offence, Rolfe compares *H. V. ii* 2 181, "your *dear offences*" Staunton, referring to the fact that the folios read, "*That art*," etc., which was altered by Rowe to "*Thou*," very ingeniously suggests that the misprint to be corrected is in the preceding line, and that we should read, "Heaven lay not my transgression to *thy* charge *That art* the issue of my dear offence" He points out that with the ordinary reading we have merely a repetition of what had just been said, "King Richard," etc

231 by this light, i.e. I swear by this light were I again, if my begetting had to be done over again, *and I could chose who should be my begetter, I, etc*

233 Needs, the genitive of 'need' used adverbially the use was common in Old English, e.g. *willes*, willingly, *sothen*, of sooth, truly, etc dispose, disposal, for him to dispose of us he pleased

234 Subjected tribute, as tribute offered to love, the sovereign, in apposition to heart

235 unmatched, matchless, on the passive participle in *ed* used for *-able*, see Abb § 375 Schmidt points out that this word in Shakespeare is accented *unmatched* when trisyllabic, *unmatched* when dissyllabic

## KING JOHN

[ACT I SC. 1]

270 The awless light, as whom, the law which usually  
 knows no fear could not resist. "Shakespeare here alludes  
 to the old medieval romance of *King Lear*, wherein  
 this name celebrates more his relation to have acquired his  
 distinguishing appellation by his father's cut a lion's head  
 to win fury he was exposed by the Duke of Austria, for  
 having slain his son with a lion of his tribe" (Perry)

219 for my father's for having given me to his father  
 215 Lady: nay, hadst refused to yield to his desire

## ACT II SCENE I

STAFFORD: KING PHILIP. Mr W. W. Willmott, quoted  
 by Dyce, shows conclusively I think, that the prefix here and  
 to the speech immediately after Arthur's, should be "King  
 Philip, not "Lewis". He argues that the words, "At our  
 importance hither is I," [Austria] come "could not be said by  
 out so young as Lewis, especially in the presence of his father,  
 who would be the proper person to welcome the Duke; that  
 Lewis who was about the same age as Arthur, would not  
 patronizingly command him in the words, "I noble lord, who  
 would not do thee right" that the first speech given to Philip  
 in the ordinary texts, "Well then, to work," etc., implies that  
 he had previously spoken and that in the play upon which  
 to Philip I have therefore followed Dyce in making the  
 alteration

2 that great forerunner of thy blood, your famous ancestor  
 Wright points out Shakespeare's strange carelessness in making  
 Arthur in the direct line of descent from Richard

5 By this grave Here, following the old play, Shake-  
 speare is led into two inaccuracies. First, it was at the siege of  
 Chinanz that Richard lost his life long after he had been  
 ransomed from his captivity to Austria. Secondly, Austria died  
 some years before the commencement of this play.

7 At our importance, in answer to our importunate entreaty,  
 importance and important are frequently used by Shakespeare  
 with this meaning, cp for the subs. P. A. v. 1 371 "Marry  
 writ The letter at Sir Toby's great importance". for the adj.,  
 O. E. v. 1 138, "at your important letters"

8. To spread his colours, to unfold his ensigns of war  
 9 to rebuke, to chastise, the word is chiefly used now of  
 verbal reproach

12 God shall, etc "Shakespeare has made Arthur of younger age at this period than historical truth warrants, but he well knew that the truth of tragic story would be more perfectly fulfilled by having a child the subject of injury here. The way in which he has drawn the innocent boy throughout is intensely pathetic—a sweet and gentle nature hurled to and fro like a flower amidst tempests bruised, wounded, and finally crushed by the stormy passions and ruthless ambitions of the merciless natures around him. That the dramatist has nowise violated natural and characteristic truth, by making the little prince speak with a grace and propriety beyond those generally belonging to children of his age, we have confirmatory evidence in a record made by Froissart in his *Chronicles*, where he describes the conduct of the Princess of France, then 'a yonge childe of eyght yere of age'" (Clarke)

13 The rather, for the as the ablative of the demonstrative, see Abb § 94 his offspring, Delius points out that not Arthur merely, but the family generally, is here meant, as is shown by the words "then ight" in the next line

14 Shadowing war, sheltering as a mother-bird does her young

16 unstained love, with a powerless hand, it is true, but at the same time with a love that is sincere and that has no vindictive thoughts on account of Richard's death

18 Who right? who would not desire to obtain for you that which by right is yours? A question of appeal, equivalent to, but more forcibly put than, 'Every one would desire,' etc

20 As seal love, "Indentures were agreements made out in duplicate, of which each party kept one. Both were written on the same sheet of paper, or parchment, which was cut in two in a crooked or indented line (whence the name), in order that the fitting of the two parts might prove the genuineness of both in case of dispute" (Note on *Hamlet*, v 1 119, in the *Clarendon Press Series*) The seals of the contracting parties were affixed to these indentures. Cp the word 'diploma,' which literally means anything folded double

23 that pale shore, "England is supposed to be called Albion from the white rocks facing France" (Johnson) The chalky cliffs of the southern coast are referred to in *C E* iii 2 129, ii. *H VI* iii 2 101, "As far as I could ken thy chalky cliffs"

26 hedged main, cp *Cymb* iii 1 18-20, "your isle, which stands As Neptune's park, ribb'd and pal'd in With rocks unscaleable and roaring waters", and *R II* ii 1 40 63

27, 8 still purposes, ever hitherto secure from foreign attempts at invasion, and confident of so continuing the prepos-

tion from belongs to secure rather than confident: purposes  
 29 that utmost west 'Maidland' the largest of the Shire,  
 and islands, was called 'Homa Thule' by the Romans, and the  
 expression in the text seems a reminiscence of this

31 a more requital, for more, used as the expletive of  
 37 bent directed, pointed *cp. R. III. 1. 2. 95, "The which*  
*thou once didst bend against her breast*

38 Against town Against the town; *paraphrase of this*  
 40 To cull advantages to devise those schemes of attack  
 which shall be the most advantageous, shall give us the best

43 But we boy Rather than fail in making it, etc.  
 45 unadvised, rashly, on adjectives used adverbially, *see*  
*Abb. § 1*

46 England, *i.e.* the King of England  
 47 That right war, those rights peacefully conceded which  
 we are now about to extort by means of war.

49 indirectly, wantonly, wrongfully *cp. H. 1. 1. 101, "rough towns of war"*  
*"your crown and kingdom indirectly held from him", and in*  
*direction below, in 1. 276, J. C. 1. 1. 75, "to wring" By any*  
*indirection"*

50 Upon thy wish, immediately after, and as though in consequence  
 of, thy wish "The wonder is only that Chatillon  
 happened to arrive at the moment when Constance mentioned  
 him, which the French king, according to a superstition which  
 prevails, more or less, in every mind agitated by great affairs,  
 turns into a miraculous interposition, or a hen of god"  
 (Johnson)

53. We thee, we tranquilly await the answer which you  
 bring; refraining, as Constance had advised him, from taking  
 any steps against the town till John's reply showed whether he  
 was prepared to surrender his right to it or not. For coldly, *cp.*  
*M. A. in 2. 132, "hear it coldly but till midnight"*

55 And stir task. Brace them up to undertake a mightier  
 task

56 impatient of, refusing to endure, submit to, etc., the  
 literal sense of the word, and not necessarily implying the idea  
 of restlessness which it has without the preposition

58 Whose stayed, which compelled me to delay till they  
 should be pleased to wait me here  
 59 all as soon, just, quite, as soon

60 His town, his army is swiftly marching on this place, for expedient, cp *R II* 1 4 39, "Now for the rebels that stand out in Ireland *Expedient* manage must be made "

63 Ate, daughter of Eris, goddess of Discord, was originally one of the divinities of Olympus, but for her propensity to lead gods and men into rash acts she was banished by Zeus to the lower world In the Greek tragic writers she is represented as avenging evil deeds and inflicting punishments upon the offenders and their posterity

64 With her her niece, with her (the queen-mother) has come her niece

65 of the king's Steevens would alter this double genitive into 'of the king,' but the line is (except the word 'with' for next) taken verbatim from the old play

66 the unsettled land, all the wild scape graces of the country, abstract for concrete

67 fiery voluntaries, hot blooded young fellows who have eagerly plunged into the war of their own accord

68 spleens, fierce tempers, the spleen being regarded, as the liver was in old days, as the seat of anger, impetuosity, etc

69 Have sold homes, cp *H V* 11 Prol 5, "They sell the pasture now to buy the horse "

70 Bearing backs, having expended their patrimony in buying armour, etc, for this war Johnson compares *H VIII* 1 1 84, "O, many Have broke their backs with laying manors on them For this great journey "

71 To make here hoping by such outlay, by putting down so rich a stake, to win a fortune at the game of war

72 a braver spirits, a more choicely picked body of, etc

73 bottoms, vessels, as 'keels' is frequently used waft, i e wafted, see Abb § 342

75 scath, injury, damage, as in *R III* 1 3 317, "To pray for them that have done *scathe* to us "

76 interruption of, i e interruption caused by, subjective genitive, churlish, ill-mannered in thus interrupting the conversation

77 circumstance, circumstantial narration

78 To parley fight, i e the one or the other according as circumstances may determine

79 expedition, swiftness in appearing here, though Schmidt takes it for "wallike enterprise," as in 1 49, above

81 We must defence, we must show a corresponding alertness in our preparations to defend ourselves

## KING JOHN.

(Act II)

82. with occasion, mounts step by step, hand in hand, with occasion  
 83 Let them prepared then let us regard their coming as something good, since we are prepared to meet it adequately.  
 85 Our just own, allow us to enter upon possessions justly our own, and that come to us by direct descent.

87, 8 Whiles heaven. While we, acting as God's vice-gerent, punish the proud contempt of His will shown by those who, instead of welcoming peace to earth, angrily drive it back to heaven whiles, the genitive used adverbially, like *nerds, twice* (twice), etc though *heat* points out that the A. S. genitive is *hæle*, the substantivized being feminine.  
 89 If that, see above, l 32

91 This toil thine. It should be for you to undertake that on which we are engaged; you should show your love to England by restoring her to it its real owner, viz., Arthur.  
 94 But thou King, but so far from truly loving England as you ought, you show your hatred to her by undermining treacherously depriving of his rights, him who is her lawful king. Wright points out that his is here the neuter possessive pronoun.

95 the sequence of posterity, the regular succession from father to son  
 96, 7 Out-faced crown. Have, by the terror of your act, caused infant majesty, i.e. "the child that was the legitimate king" (Schmidt) to cower before you, and rolled him, while powerless to resist, of that which is his chief honour, with all the violence of one who ravishes a maiden

101, 2 This little Geoffrey, this small form is an epitome of what Geoffrey was when he lived, contains in miniature all that Geoffrey's form contained in full size, the same idea is repeated in the earlier sonnets, esp also A. T. L. li 7 101 4, "If that you are the good Sir Rowland's son as mine eye doth his effigies witness Most truly him'd and living in your face"

102, 3 and the volume, the hand of time shall develop this short writing into an equally large volume; i.e. in time Arthur will grow to the same bulk as his father  
 106 And this Mason would read 'his' for this Geoffrey's, i.e. heir

107 art king, bear the title of king  
 108, 9 When o'er-masterest When there is one living who rightfully owns that crown which you have forcibly seized upon  
 owe = own, the final -n of 'owen' being dropped.  
 relative pronouns here see Abb § 267.  
 110, 1 From articles What mighty power has authorized

you to extort an answer from me to the particular demands you make' From thy articles seems to mean 'by putting forward these demands to compel me to make answer to them', both, articles and draw are legal terms Hammer reads 'to thy articles'

112, 3 that stars authority, who, in the case of anyone possessed of that power which will enable him to carry his ideas into action, prompts good thoughts to inquire into the blemishes by which right is often defaced, to investigate those circumstances which prevent the right from being clearly seen, and so to show that right as it really is Delius takes the construction as "of strong authority to look", which is possible

116, 7 Under help, under the authority of that judge I call you to account for the injury done by you, and by the help, etc To 'unpeach' was originally to 'hinder', and thence, as the first thing necessary was to hinder the escape of the accused person, to bring to trial chastise, accented on the first syllable

119 Excuse, seems to be a translation of the Fr *pardonne*

121. Let me, the preposition being emphatic

122 Thy king, you intend, or desire, that your bastard should, etc

123 That thou world Staunton remarks, "It has been doubted whether Shakespeare, who appears to have had cognizance of nearly every sport and pastime of his age, was acquainted with the ancient game of chess, we believe the present passage may be taken to settle the question decisively The allusion is obviously to the *Queen* of the chess board, which, in this country, was invested with those remarkable powers that render her by far the most powerful piece in the game, somewhere about the second decade of the 16th century" Without this allusion the word check loses its full force

127, 8 being dam, although the resemblance between you is as close as that of rain with water, or, to use a more fitting comparison, of the devil with his mother

131 an if, see Abb § 103 The allusion is to Elnor's infidelity to her husband, Lewis the Seventh, when they were in the Holy Land, on account of which he obtained a divorce from her

132 blots, casts dirt upon, befouls his memory

134 Hear the crier "Alluding to the usual proclamation for silence, made by the criers in courts of justice, beginning *Oyez*, corruptly pronounced *O-yes* Austria had just said Peace" (Malone)

137, 8 You are beard "The proverb alluded to is 'Mortuo leoni et lepores insultant' [even hares insult a dead lion] Erasmus *Adagia*" (Malone) and there is an allusion to the story that

Austria appropriated the lion's hide worn by Richard after he had plucked out its heart.

139 I'll smoke right; I'll make the hide you wear smoke with blows if I get the chance of finding you alone. Halliwell (*Arch. and Prov. Dial.*) gives 'to beat severely' as the equivalent in the North Country dialect for 'to smoke.'

141, 2. O, well robe. Well worthy was he to wear the lion's skin who himself stripped it from the lion's back, but little does it become him who obtained it only by murdering the lion-slayer.

147, 4 It lies ass. It looks as well on his back as the lion's skin worn by Hercules, son of Alceus, would look on the back of an ass. The old reading was "Achilles shoes," and this it has been attempted to defend by the quotation of numerous passages in which the size of these shoes is referred to. Malone seems to me to make the absurdity complete when he explains "upon an ass" to mean "upon the hoofs of an ass." The allusion is of course to the fable of the ass wearing the lion's skin.

146 Or lay crack, i. e. a weight of blows sufficient to break his back. For the omission of the relative see Abb. § 244.

147 this cracker, this boaster, blustering fellow, as often here in Shakespeare; but here with allusion to the last word of the Bastard's speech: deaf, deafens.

149 King.—Lewis, determine, etc. The folios read "King Lewis," etc. I have followed Knight in reading King.—Lewis, i. e. making the appeal apply to both, and leaving the line to Austria. Most modern editors give it to Philip (without the word "King") and the next speech, "Women and fools," etc. to Lewis, this latter, following Theobald and Dyce, I give to Philip. For the reasons adduced at the beginning of this scene, it seems altogether improbable that the decision in the matter should be made to rest with Lewis, though Austria might not improperly appeal to both for their opinion. Dyce reads "King Philip determine," etc. straight, forthwith.

160 it grandam. Though it has been shown that it was sometimes used for *it* in the dialects of the North Western counties, we probably have here merely an imitation on the part of Constance of the babble of the nursery, in sneering reference to Elinor's address to Arthur, just as in *Lear*, i. 4. 225, "That it had it head bit off by it young," is merely the Fool's mimicry of similar language.

163 Good my mother, for this transposition, see Abb. § 13.

165 coil, trouble, commotion, as frequent in Shakespeare, e. g. *Temp* ii. 1. 207, "Who was so firm, so constant that this coil Would not infect his reason?"

166 His mother's shames, the shames put upon him by his mother

169 Draws, for apparent cases of the inflection in -s, see Abb § 337

170 in nature of a fee, in the way of a fee, as a sort of fee

172 and . on you, and to do revenge, take revenge, on you

173 of heaven and earth, of heaven by assuming that it will be guilty of the injustice of taking up a wrongful cause, of earth, by imputing to us wrongs which have no existence in reality

174 of heaven and earth, by flying in the face of all laws, divine and human

176 dominations, sovereign rights, used here only in Shakespeare

178 Infortunate, Shakespeare uses this form and 'unfortunate' indifferently

179 visited, sc with chastisement, cp *H V* iv 1 185, "guilty of those impieties for the which they are now visited"

180 The canon him, referring to the words of the Second Commandment, "visiting the iniquity of the fathers upon the children unto the third and fourth generation of them that hate me", see *Exodus*, ch 5

183 Bedlam, lunatic, "a corruption of Bethlehem 'originally the hospital of St Mary of Bethlehem, a royal foundation for the reception of lunatics, incorporated by Henry VIII in 1547' Haydn's *Dict of Dates*" (Skeat, *Ety Dict*)

185 90 But God her' The most satisfactory explanation of this passage seems to be that of Mr Roby (quoted in the *Cambridge Shakespeare*), whose punctuation of the text is followed here "God hath made her sin and herself to be a plague to this distant child, who is punished for her and with the punishment belonging to her God has made her sin to be an injury to Arthur, and her injurious deeds to be the executioner to punish her sin, all which (viz, her first sin and her now injurious deeds) are punished in the person of this child Mr Lloyd, who, with the same punctuation, would read, 'her sin, her injury' interprets thus 'Elinor's injuries to Arthur are God's agents to punish him both for the sin of being her grandchild and for the inherited guilt of these very injuries'" Dyce and Singer follow Roderick in reading "plagued for her", and the varieties of punctuation involving varieties of interpretation are numerous in the different editions

191 unadvised scold, rash, headstrong, virago

194 canker'd, "venomous" (Schmidt), a 'canker' (a doublet

of 'cancer') is a worm that eats into flowers, from Lat. *cancer*,  
 a crab. Here Elton uses will in the sense of 'testament.' Con-  
 stance in that of 'determination.'  
 196. 7 It ill repetitions It is in no way consistent with  
 our royal dignities to encourage these noisy recriminations. To  
 'cry aim' was a term used in archery of those who encouraged  
 the archers with their applause, and answered to our 'Well  
 aimed.' " Bravo."

198 Some trumpet, &c trumpeter So, 'standard' for stand-  
 ard bearer, Temp. III. 2. 18, "Thou shalt be my lieutenant,  
 monster, or my standard"

201 warn'd, summoned us by the sound of the trumpet.

202 for England, in behalf of England

205 parle, parley, conference. P *parler*, to speak.

206 For our advantage, that we might profit by it in first  
 addressing you

207 advanced, moved forward. cp. *L. L. L.* iv. 2. 367,  
 'Advance your standards, and upon them, lords.' Schmidt  
 gives 'waited' as the meaning

208 eye and prospect, this somewhat tautological expression  
 occurs again in *Alf A iv* 1 231, "shall come into the eye and  
 prospect of his soul possibly it is a hendiadys for 'the eye of  
 your town which is looking out.'

209 to your endamagement, with the object, purpose, of in-  
 flicting injury upon you

212 Their iron indignation, their angry shower of in-  
 balls

215 your winking gates, explanatory of "your city's eyes"  
 "gates hastily closed from an apprehension of danger" (Malone),  
 who compares it *H 11* 1 3 33, "And winking leap'd into  
 destruction" The radical sense of 'to wink' is to move the  
 eyes quickly

216 sleeping stones, carrying on the metaphor of the previous  
 line, as does "beds" in 1 219

217 doth, if the correct reading, is probably an instance of the  
 old third person pl. in *Ch.*, see Abb § 334

218 ordnance, cannon, the old spelling of the word which we  
 now write 'ordnance', "it orig meant the bore or size of the  
 cannon, and was thence transferred to the cannon itself" *Engin.*  
*de telle ordonnance*, of such a bulk, size, or bore' Coigrave"  
 (Skent, *Ety Dict*)  
 220 disabited, dislodged, removed from their habitation;  
 for *dis*, used in the sense of *un-* to mean 'without,' see Abb.  
 § 430

221 For bloody peace, for your powerful enemies to violate  
with bloodshed your peaceful town

223 much expedient, very expeditious, for 'much' used as an  
adverb with positive adjectives, see Abb § 51.

224 countercheck, that which, opposed to him, will prevent  
his approach to batter your walls

229 folded up in smoke, whose meaning is obscure, Malone  
quotes *Lucr* 1027, "This helpless *smoke of words* doth me no  
right "

230 To make ears, to cause you to listen to, and be misled  
by, their treacherous proposals

231 accordingly, as they deserve, that is, not at all

232 labour'd spirits, that have undergone such anxiety

233 Forwearied, thoroughly worn out in the effort we have  
made to arrive in time to succour you, *for-* in *forwearied* is  
intensive

236 8 in whose holds, which, by a vow made to God,  
is pledged to protect the right of him whose hand it clasps '

240 king o'er him, i e. *de jure*, though not *de facto*

241 For this, in behalf of this

242 these greens, these green meadows

243 6 Being provokes Being hostile towards you only so  
far as we are constrained to be so by that friendly zeal in behalf  
of this oppressed child which conscience and our vow dictate

248 owes it, rightfully owns it

249, 50 And then up, and then our arms, except in point of  
looks, will have lost all power of injuring you, their mouths  
being closed like the mouth of a bear with his muzzle on an  
allusion to the favourite pastime of bear-bating, *hath* may  
be the old plural or possibly a case of the construction changed  
by change of thought, as Abbott suggests, § 415, owing to the  
comparison like to a muzzled bear the present tense indicates  
the instantaneous character of the result

251, 2 Our cannons' heaven, i e. shall be fired off in the  
an

253 unvex'd retire, unmolested retreat, for the substantive  
retire, cp 1 136, and *H V* iv 3 85, "that their souls May  
make a peaceful and a sweet retire From off these fields "

256 to spout, to pour out in abundance

258 fondly pass, foolishly neglect, disregard

259 roundure, circle, Fr *rondeur* old-faced, looking old and  
venerable

260 messengers of war, cannon balls—

261 these discipline, the English, well disciplined though they be in the arts of war—

264 In that it is in that behalf which, etc. on those grounds on which we claim the lordship, for the clauses in relative sentences, &c. Abb. 2. 341

265 give rage, cp *J. C.* in 1. 273, "Cry havoc and let slip the dogs of war!"

272 Have world We have decided to keep our eyes closed against all comers—

274 witnesses if you need evidence to verify our title to the crown, then we have brought thirty thousand each of bravest English men ready to spend their lives in proof—

278 as well born bloods, their equals in birth and courage.

281 compound, come to an agreement.

282 for the worthiest, in behalf of him who has the best claim—

284 6 That King! Who before the fall of evening shall, in the contest to prove who is our England's King, faintly fly to their last home; for *Geet*, cp *Cymb.* 1. 3. 25, "To darkness flee souls that fly backward!"

288 swung the dragon, best, overcome, but used in a contemptuous sense, a reference to the fight between St. George, the patron saint of England, with the dragon, representations of which were, and still are, common as the sign-boards to inns—

289 mine, general

290 some fence, some skill in fighting

292, 3 I would you I would make a cuckold of you, alluding to the old belief explained in note on 1. 1. 219, cp *Oth.* 1. 1. 63, "A horned man's a monster and a beast!"

295, 6. where regiments Where we will make the most skilful disposition of our forces—

297 to take field. To take up the most advantageous positions—

299 the rest, &c. the French army—God right, may God and the justice of our cause fight on our side!

STAGE DIRECTION. In many editions the beginning of a new scene is marked here—excursions are marchings across the stage of troops representing the two armies—

302 by the France, through the instrumentality of the French forces—

306 Goldly earth, &c. instead of warmly embracing their wives—

307 with little loss, with small expenditure of blood

308 dancing, proudly waving as in triumph

309 triumphantly display'd, drawn up in all their pride and pomp after this victory

314 Commander day victorious in the hotly contested battle just over, for malicious, cp *A C* iii 13 179, "I will be treble sinew'd, hearted, breath'd, And fight *maliciously* "

316 Hither blood, cp *Macb* ii 3 118, "Here lay Duncan, His *silver skin* lac'd with his *golden blood* "

317 crest, helmet

318 staff, i.e. shaft of a lance, and so the lance itself, no Englishman of any rank has been struck down by a French weapon

321 And, like huntsmen, Johnson believes that it was "one of the savage practices of the chase, for all to stain their hands in the blood of the deer, as a trophy " Knight, comparing *J C* ii. 1 26, refers to the old English custom of "taking assay of the deer," by cutting a slit along its brisket, which however would hardly involve the wholesale empurpling indicated here and in *Julius Caesar*

323 Dyed foes a pun upon the words *dye* and *die*

324 give way, allow them entrance

325 might behold, were able to behold

327 whose equality censured, though the thought is obscurely expressed, the meaning is, 'and we cannot, carefully as we have tried to do so, determine which of you is superior to the other'

328 censured, estimated

STAGE DIRECTION powers, forces, as frequently in Shakespeare severally, separately, from two different points

335 Say, on? Do you intend, now that you have had such evidence of our power, freely to allow our claim?

336-40 Whose ocean. In plain language, For if you seek any longer to bar that claim, the result will be that your country will be plunged into a conflict which will devastate it from one end to the other - thy impediment, the hindrances offered by you to its free course native channel, that channel in which, if not hindered by impediments, it would naturally flow with course disturb'd, in a turbulent and muddy volume, as opposed to its natural clearness

342 We of France, we who belong to France, we Frenchmen

344. *climate*, "is used here strictly in accordance with its

primary sense, — the slope of the celestial sphere, relatively to a particular region of the earth" (Singer).

347. Or add dead, or add ourself to the number of the dead; cp *H. 1<sup>st</sup> iv* 8 106, "Here was a royal fellowship of death."

349 scroll, the list of killed and wounded; cp *H. 1<sup>st</sup> iv* 8, 70, "Here is the number of the slaughter'd French" (showing a paper)

349 With kings. With the record of the slaughter of kings; though the plural is used, the king refers to himself only.

352 O, now steel; Death prepares himself for the feast which is at hand, providing himself with sharp teeth, i.e. the swords of soldiers, wherewith to mutilate his food; chaps, a doublet of 'chops,' jaws, used in the plural only.

354 mousing, eagerly tearing, as a cat tears a dead mouse, Malone quotes Dekker's *Wonderful Fear*, "Whilst Troy was swelling sack and sugar, and mousing fat venison."

355 undetermined differences, doubtful quarrels; 'difference' in this sense is frequent in Shakespeare, indicating disputes much more serious in character than those to which the word is now applied

356, these royal fronts, these kings with frowning looks; amazed, not knowing what to do, bewildered; see below, *v.* 2, 51.

357 havoc, A S harog, destruction; used as a verb also by Shakespeare and Massinger Cp *J. C.* iii 1, 275, "Cry 'Havoc,' and let slip the dogs of war"; according to Blackstone, the signal in war that no quarter was to be given.

358. You equal potents, equally powerful ones; for the plural of participles or adjectives used as substantives, see Abb. § 433.

359, 60 Then let peace. Fight until the defeat of one of you shall leave the other to the peaceful enjoyment of that which he claims.

361 yet, so far, up to the present time.

363 In us deputy, in us who represent ourself and need no other representative.

366, 7 And bear you. And, unlike Philip, who pretends to represent the King of England, do here come in the person itself of the King of England, master of that personality and of you. Somewhat similar is the expression in *H. 1<sup>st</sup> ii* 4 137, "Between the promise of his greener days And these he masters now," i.e. those over which he has complete mastery.

368 A greater this. Toller thought that a greater power might mean the Lord of Hosts who had not yet decided the superiority of either army; but, surely, the greater power is their *fears*.

369, 70 And till gates, and until the matter in dispute be clearly settled one way or other, we are determined to maintain as before our position of doubt by keeping our gates firmly closed.

371, 2 King'd deposed. The reading King'd is Tyrwhitt's emendation for "Kings," and the sense will be 'Owing allegiance to our fears, recognizing them only as the masters we must obey, until those masters are deposed, those fears resolved, by one or other of you proving himself our King', of for 'by' is freq in Shakespeare Staunton, who retains "Kings," explains, "we shall trust to our strong-barred gates as the protectors or Kings of our fear" Delius, also retaining "Kings," takes it as a vocative, and regards "our strong-barr'd gates of our fear" as = "our gates strong-barr'd of our fear" Dyce compares *H V* ii 4 26, "For, my good liege, she [*i e* England] is so idly king'd "

373 scroyles, Fr *escrouelle*, a scabby fellow flout, treat with contempt, mock

374 securely, without any anxiety for themselves

375, 6 whence death Whence they look down, grinning and mockingly pointing at the contest as it rages below, in scenes and acts there is of course an allusion to the divisions of a play, to these citizens the contest is something as diverting as a play, though so toilsome to the actors engaged in it

377 Your royal presences, your Majesties here present

378 mutines, mutineers, the same form of the word is used in *Hamlet* v 2 6, "worse than the *mutines* in the bilboes" The reference is said to be to a "History of the latter Times of the Jewes Common-Weale," etc, written in Hebrew by Joseph ben Gorion and translated into English by Peter Morwyn, of which Malone met with a copy printed in 1715 In this History it is related how, when Jerusalem was besieged by Titus, the three factions within the walls combined, on a certain occasion, in a sally against the Roman army

379 Be friends. Craik, on *J C* iii 1 200, writes, "'This grammatical impropriety,' Henley very well remarks, 'is still so prevalent, as that the omission of the anomalous *s* would give some uncouthness to the sound of an otherwise familiar expression' We could not, indeed, say '*Friend* am I with you all'; we should have to turn the expression some other way In *T C* ii 4 72, however, we have 'And I'll grow *friend* with danger' Nor does the pluralism of *friends* depend upon that of *you all*, 'I am friends' is equally the phrase in addressing a single person *I with you am* is felt to be equivalent to *I and you are*", conjointly town together direct your attention with fiercest energy against this town

382 charged months, up to their usuals, broiled rather more than their usual charge of powder and ball

383 soul-fearing, soul-terrific, as Shakespeare writes in *10*. 'to fear' for 'to terrify'—brawled down brought to the ground by the noisy discharge of the cannon

384 flinty ribs the stone walls, which by John is called the 'cheek' of the city

385 I'd, I would, if I were in your place, play, i.e. with the artillery—jades, properly a term for a worn-out, broken-down horse, thence contemptuously applied to both men and women

386, 7 Even air Till the moment when, stripped of all defence, they shall be as open to your attack as the air around us—vulgar, common to all

390 point to point, Delius compares *Mach* 1 2 56, "Pon against point rebellion, arm gun to arm"

391 call forth choose out for reitor, i.e. darling, for *reitor*, a favourite, cp *Mach* 1 2 10 "Take what's *reitor*"

394 And victory, her lips being as it were the seal of victory

397 states, princes, representatives of a body politic

398 Smacks policy? Does it not relish of good policy, the well-known and much vaunted policy for the empire, the, &c. Abb. § 92

398 It, &c. the suggestion knit our powers, combine our forces

399 even, level

401 An if, see Abb. § 107 mettle the same word as *mettle*, the former form being used metaphorically, the latter, literally

402 peevish, this word, which is used by Shakespeare in a variety of senses, seems here to mean 'foolishly obstinate'

404 saucy walls, walls that so impudently deny us entrance, the epithet being transferred from the defenders to the walls themselves

406 Why then defy, i.e. let us defy pell-mell, with ding-dong energy, from "O I *peste mecle* (most I *pele m'le*), 'pell-mell, confusedly' Cot., 'The literal sense is 'stirred up with a shovel'—I *pele*, a shovel, fire shovel—which is from Lat *pila*, a spade, peel, shovel, and O I *mecler*, to mix, from Low Lat *misculare*, extended from *miscere*, to mix" (Skeat, *Etym. Dict.*)

407 Make ourselves, spend our blows upon each other, Delius compares *Mach* 11 1 64, "for it is a hell Th' it summons thee to heaven or to hell"

412 their drift, then shower, that which is driven by the thundering cannon

413 O discipline! O wise arrangement!

417 fair-faced league, smiling friendship

419, 20 Rescue field Save those who have come here prepared to offer up their lives in battle, to die peacefully in their beds

421 Persever not, do not obstinately persevere in your purpose of first battering down this town, and of then fighting among yourselves, *perséver*, with the accent on the penultimate

422 with favour, *i.e.* assured that we will listen graciously

424 niece "The Lady Blanch was daughter to Alphonso the Ninth, King of Castile, and was niece to King John by his sister Eleanor" (Steevens)

427 Where Blanch? He could not find it in greater perfection than in Blanch

428 zealous, is explained by Johnson as "pious or influenced by motives of religion," in contradistinction to "lusty love," love which has its origin in the senses, cp "zealous kiss," in l 19 above, *i.e.* holy kiss, as ratifying a vow

431 bound richer blood, confine, enclose, blood of nobler origin, cp *T C* iv 5 129, "my mother's blood Runs on the dexter cheek, and this sinister *Bounds* in my father's"

434 If not complete, O, say, etc All that can be said is that, etc., that is the only want of completion, the only imperfection in him Many editors retain the old reading "complete of," and explain it to mean "complete in such beauty, virtue," etc., but Shakespeare nowhere else has 'complete of,' though he twice has 'complete in,' viz, *H VIII* iii 2 49, "She is a gallant creature, and *complete* In mind and feature", *T G* ii 4 73, "He is *complete* in feature and in mind" The correction in the text is Hanmer's

435 to name want, that can be called 'want'

436 If want he unless the fact that she is not he may be called want

438 such as she, such as she is, many editors adopt Thirlby's conjecture "such a she"

439 a fair excellence, a piece of excellence only half made up (cp "scarce half made up," *R III* i. l 21), and left to be competed by union with him

441, 4 And two kings, and you, kings, shall be two shores such as I have described (*i.e.* banks glorified by the silver currents) to two streams such as I have mentioned (*i.e.* two silver currents) when they have been united and become a single stream, yea, you shall be boundaries controlling the stream

447 if you them, if you unite them in marriage

146 battery, the act of battering

148 spleen "Our author uses *spleen* for any violent hurry, or tumultuous speed. So, in *W. N. D.* [l. 1, 106] he applies *spleen* to lightning. I am loath to think that Shakespeare meant to play with the double of *watch* for *repaid*, and the *rich* of a *quin*" (Johnson) I am afraid there can be no doubt that Shakespeare intended the pun

152 Lions more confident, *i. e.* are not more ready to

154 peremptory, eternally resolved, *i. e.* l. t. meaning of the word is 'destructive, lat. *peremptorius*

155 Here is a stay, an obstacle, check, *i. e.* in the resolute determination of the citizens. For *stay*, editors have suggested '*say*,' *i. e.* brag, boast, and '*slaw*,' *i. e.* gust of passion, blast of menace

156 7. That shakes rage Which makes old Death furious with rage, at having the career of exultation interrupted, that he almost bursts his tattered clothes. His rottenness makes him all the more easily shaken. So far from *stay* being inappropriate here, as it is contended, it seems to me peculiarly appropriate. Death would not be alarmed by either a boast or a menace, but his terrible agitation is natural at the thought of being disappointed of the feast that was 'toward,' provided that the kings were not dissuaded by the Citizen from their first intention. It is to be noticed that the remainder of the speech, which deals with the boastful character of the Citizen's declaration, has reference to the effect which the Bastard humorously pretends it has had upon the hearers, but no reference to the effect produced upon Death.

157 large, literally and metaphorically.

161 lusty blood, braggart spirit

162 He speaks, bounce His words are nothing less terrible than fire and smoke and brag for speaks plain. fire, cp *H.* 1 v. 2. 156, "I speak to thee plain soldier"; *T. N.* i. 3. 116, "He speaks nothing but mulman"

163 bastinado, a sound beating, Span. *bastonnada*, a beating with a stick, Span. *ba ton*, a stick, staff

165 But buffets, that does not buffet

166 Zounds, for 'God's wounds' as '*'s blood*' for 'God's blood,' '*'s life*,' for 'God's life', all petty forms of oath

167 my father, him whom till lately he had supposed to be his own father also

168 conjunction, the proposed agreement

170, 1 by this crown, by tying this knot of marriage, you shall at the same time make so fast, secure, that title to the crown

which otherwise you may, and probably will, have much trouble in establishing

472, 3 That you fruit That Arthur shall receive no such encouragement from his allies as will enable him to realize the hope he now has of gaining the throne of England, green, youthful, inexperienced, as in *J C* 1 5 73, "my salad days when I was green in judgment"

474 a yielding, an inclination to yield

476 Are. ambition, are in a state to appreciate, susceptible of, this desire

477, 9 Lest zeal was Zeal, eagerness in Arthur's behalf Knight follows Hamner in inserting a comma after melted, and remarks, "The 'zeal' of the King of France and of Lewis is 'now melted'—whether that melting represent metal in a state of fusion [as Steevens explains] or dissolving ice [Johnson's view], it has lost its compactness, its cohesion, but 'the windy breath of soft petitions,'—the pleading of Constance and Arthur,—the pity and remorse of Philip for their lot,—may 'cool and congeal' it 'again to what it was'—may make it again solid and entire" In support of this explanation it may be urged that there had as yet been no windy breath, etc to melt the zeal, the yielding, which Elmore believes she detects, being due only to considerations of policy as urged by the Citizen, on the other hand, the words Of soft remorse are more applicable to a wind that melts than to a wind that congeals

481 This town This agreement which we, though threatened so fiercely by you, propose in so friendly a spirit

482, 3 that hath city referring to John's having seized the opportunity, and interrupted France in the words, "For our advantage," etc, *ll* 206, *et seqq*

485 this book of beauty, this beautiful face of the Lady Blanch, Malone compares *Per* 1 1 15, "Her face the book of praises", Rolfe, *R J* 1 3 87, "This precious book of love, this unbound lover"

490 Find dignity, hold to be subject to my high office as King of England, and inheritor of the French fiefs for Hable, *cp J C* 11 2 104, "And reason to my love is hable"

494 Holds hand with, goes hand-in-hand with, is the equal of, etc

498 shadow, reflection, *cp R II* 11 1 293, "The shadow of your sorrow hath destroy'd The shadow of your face" (i.e. seen in the mirror brought to him), *J C* 1 2 58, "And it is very much lamented, Brutus, That you have no such mirrors as will turn Your hidden worthiness into your eye That you might see your shadow"

500 and make shadow; as I makes me no better than a shadow in comparison with the glorious light in her eye

503 Drawn eye There is a dot on the cheek of her eye ball is colour, all too flattering, for table is this room; ep. d. II. 1. 100. "to sit and draw His an he l be m", his hawking eye, his cur's, In our heart a riddle"

504 7 Drawn traitor the Bardard alludes to the old sentence passed upon the guilty of high treason, that they should be drawn on a hurdle to the place of execution, there hanged by the neck till they were dead, and then cut up into four quarters - their heads, as a rule, being stuck upon spikes on the top of Temple Bar. The same quibble occurs in *M. W. II. 1. 215; 22. A. III. 2. 22.*

509 In such as he That is poor a creature as this should be in love with one so infinitely his superior as Blanche is

512, 3. That will, that thing, whatever it may be that inclines him to like you I can easily bring myself to tell him my regard, making his liking my own. Cp. *W. II. 1. 3. 61* "He hath studied her will and ten times her is" out of honesty into English"

511 more properly, more modestly with reference to the 'case' with which she had said she could bring herself to like him

515 I will love I will force it upon my love (though I shall not have much difficulty in doing so, though the force I shall have to employ will be no great force), compel my heart to give it entrance. Of course the distinction which she pretends to draw is merely a playful one

517. worthy love, deserving love. the omission of the prep. 'of' after worthy is frequent in Shakespeare

519 Though judge, even though I should judge you with the harshest thoughts that I am capable of

522, 3 That she say That she (your niece, i.e. Blanche) is ever bound to act in accordance with whatever your wisdom may dictate

525 Nay, ask me, etc. Your question should not be whether I can bring myself to do so, but rather whether I can refrain from doing so

527 Volquessen "This is the ancient name for the country now called *The Vexin* in Latin, *Paquis Veleensinus*. That part of it called the *Norman Vexin* was in dispute between Philip and John" (Steevens)

530 marks the old English 'mark' was worth thirteen shillings and fourpence

531 withal, herewith, with the terms I offer

532 daughter, i.e. her who is to be your daughter-in-law So, in *M A* iv. 1 24, Claudio, before the marriage has taken place, calls Leonato 'father,' and Leonato him 'son'

533 It likes us, on the abundance of impersonal verbs in Early and Elizabethan English, see Abb § 297 close your hands, for references in Shakespeare to the ceremony of joining hands at betrothal in evidence of the contract, and of the exchange of a formal kiss between the contracted parties, see *W T* i 2 103, 4, *Temp* iii 1 89, *H V* v 2 133

535 assured, affianced, as in *C E* iii 2 145, "this dudge swore I was *assured* to her" Walker, offended by the jingle, though such jingles are very common in Shakespeare, would read 'affied'

537 that amity, those whom your suggestion has made friends, abstract for concrete

538 presently, at once, as generally in Shakespeare St Mary's chapel. "This is said to be the so called Church of Roncevay, dedicated to St Mary the Virgin in 1028 and rededicated in 1119 by Pope Calixtus II It is now used as a chapel for the students of the School of Arts" (Rolfe)

540 troop, assemblage

541, 2 for this much for, had she been present, she would have done all in her power to prevent this contract which has now been made up

543 tell me, who knows, let whoever knows tell me

544 passionate, given up to grief, cp *T G* i 2 124, "Poor forlorn Proteus, *passionate* Proteus"

547 content, satisfy

548 50 In her vantage It was in her behalf, to uphold the right of her son, that we came hither, and that right we are conscious of having abandoned in order to secure our own advantage we therefore owe her some reparation

550 heal up all, set everything straight, make all whole; up, intensive

552 Earl of Richmond, the title borne by Arthur's grandfather

554 repair, in this sense of resort to, come to, has no connection with 'repair' = restore, but is ultimately derived from the Lat *repatriare*, to return to one's own country

555 our solemnity, the marriage ceremony about to be solemnized

558 her exclamation, the loud reproaches that may be expected of her unless we stop her mouth by making her some acceptable offer

561 composition, agreement

563 departed part, 1200000, given up, a part. To 'part' and to 'depart' were formerly synonymous, like 'merit' and 'desert', cf. *Symonides* refers to *J. J. L. H. I. 117*, "Which we much rather had *desert* withal"

566 rounded in the ear, whispered with. "The word *Ruse* was so called from the term which was used by our barbarian ancestors to designate the mystery of alphabetic writing. This word *Ruse* signified mystery or secret; and a verb of this root was in use down to a comparatively recent date in English literature as an equivalent for the verb to whisper. In *Chaucer's Friar's Tale*, 7132, the Sampson is described as drawing near to his travelling companion, 'Iul prively, and round in his ere,' i.e. quite confidentially, and whispered in his ear. It was used also of any kind of discourse, but mostly of private or privileged communication in council or conference. This root, became rounded and so on, on the principle of  $\alpha$  attracting  $\alpha$  to follow it. As in *The Faery Queene*, in 10.30—"And in his eare he rounded close behinde" (*Earle, The Philosophy of the English Language*, § 97.1)

568 That broker, though in 1552, and in Shakespeare generally, 'broker': 'go-between,' 'promoter,' yet it here seems rather to mean a cheating agent in matters of trade, one who, no matter whom he has dealings with, manages to drive an unfair bargain. cp Bacon, *Essays*, xxiv, "But the game of bargains are of a more doubtful nature, when men shall wait upon others' necessity. *break* by servants and instruments to draw them on, and the like practices, which are crafty and naughty." To 'broke' is from the A. S. *brucan*, Gr. *branchen*, to use, manage, hence, to do business, and has no connection with to 'break,' that still faith, who ever strikes a fatal blow at honesty.

569 he that, on 'he for 'him,' see Abb. & 216

571, 2 Who, having that, a confusion of construction between 'who having nothing else to lose but their good name, are by him cheated of that,' and 'who, they having nothing else to lose,' etc. cheats them of that, in the former case 'who' will refer to maids, in the latter to commodity. For the idea, cp *Oth* in 3.159, "he that filches from me my good name Robs me of that which not enriches him, And makes me poor indeed"

573 That gentleman, that bland looking, insinuating fellow, cp *Oth* 1.3.403, "He hath a person and a smooth dispose To be suspected". tickling, flattering, cajoling, cp *Cymb* 1.1.85, "How fine this tyrant Can tickle where she wounds" Commodity, self interest

571 the bias of the world, who gives that inclination to the world that the bias gives to the bowl in the game of bowls, to

which pastime, so favourite a one in his day, Shakespeare makes frequent reference. The bias, or inclination given to the bowl by a weight inside it (which weight was itself called the bias) enabled it to reach the 'jack,' the mark at which it was aimed, by an indirect, circuitous path, when, if it had been aimed straight, it would have been stopped by other bowls previously bowled and lying near the 'jack.' Henderson quotes *Cupid's Whirligig*, 1607, "O the world is like a *byas* bowle, and it runs all on the rich mens sides."

575 who well, which naturally is well poised, balanced, for who, referring to itself, see Abb § 228, and on who, = though it, §§ 263, 4 poised, balanced

576 Made ground, made to run directly upon level ground, i.e. which, if circumstances did not prevent it, would naturally act in a fair way

578 This motion, this force which diverts out of the straight line things in motion

579 Makes indifferency, causes it to head away, to turn off, from anything like straightforwardness, impartiality. Cp *indifferent* = impartial, *R II* ii 3 116, and *indifferently* = impartially, *T A* i 1 240. Schmidt explains 'head' as 'free scope, licence,' and derives the metaphor from horsemanship. But though we speak of giving a horse his head, i.e. letting him go unchecked, we do not speak of his taking his head, or taking head

580 From intent i.e. from anything definite and direct

582 this broker, see note on l 568, above this word, which can distort everything at its will, cause everyone to change from one purpose to its opposite

583 Clapp'd France, suddenly forcing itself upon the attention of fickle France. "A continuation of the well-sustained metaphor derived from the game of bowls. The aperture on one side which contains the *bias* or weight that inclines the bowl in running from a direct course, was sometimes called the eye" (Staunton). Or rather, the small plug of wood let into the bowl at the aperture made to insert the weight

584 his own aid, the aid which he had come determined to give to Arthur's cause. Mason, who has been followed by some modern editors, altered aid into 'aim', but the following line, "From a resolved and honourable war," is evidently exegetical of the words determined aid, and own, to which Mason objects, indicates his original intention as contrasted with the intention into which he has been seduced

588 But for because is tautological, either 'but for the reason,' or 'but because,' would be sufficient to the sense

589, 90 Not that praise. Not that I pretend to have sufficient virtue to refuse honors in angels' thrice, yet upon the contrary, with this shall I, and yet I have been, I have compared it to the 7. 50. "Thy love is in the heart of man that bears the image of an angel" - rather it is a vessel which should be mingled with the 11. 10. 11, "the fire of powder which as they live combine" - and I also have clutch shut tight

591 But for, but he is a unattested which I have not yet by its favour in becoming I to hope

592 ralleth on, alas, of course the word cannot prove to be used of a hand, but my hand here in reality is used, and the use is also affected by the parenthesis, "Like a poor beggar"

597 being rich, when I am rich, my virtue be, my virtue shall consist in, shall show itself by, etc

597 upon, for the sake of advantage, see Abb. § 191

598 be my lord, be thou my lord

### ACT III. SCENE I

1 to swear a peace, to confirm by the vows taken in the marriage ceremony that peace to which they have bound themselves, cp J C in I 113, "And let us swear our resolution"

2 false Jo'n'd, Lewis being false and having recanted to the agreement, Blunck, as belonging to the party of John, who had deprived Arthur of the crown

4 thou hast misheard you have not told your message aright, you must have mistaken the message given you to deliver

5 Be advised, be careful in what you say, in a matter of such importance weigh well your words that you say, not give a false impression

6 dost but say, i.e. you cannot really mean it

7 I trust thee, I firmly hope that I have no good reason for believing your statement - it being but the empty breath of an ordinary man (in opposition to a "king's oath" in I 10)

9 Believe thee, be assured that I do not feel any assurance as to what you say

10 to the contrary, in support of the contrary

12 capable of fears, susceptible of fears, as above, in I 476, "capable of this ambition" She is, she says, ill in body beaten down by wrongs, a widow with no one to protect her, and finally

a woman; all of which circumstances combine to make her greatly subject to fears For the repetition of the word fears, Delius compares a similar repetition of the word 'ring' in *M V* v 1 199-202 In reality she was not a widow at this time, but "married to a third husband, Guido, brother to the Viscount of Touars She had been divorced from her second husband, Ranulph, Earl of Chester" (Malone)

16 8 And though day. And even if you should now confess that you were jesting with me in what you said, so harassed have my nerves been that I shall not be able to make peace with them so as to prevent their quaking and trembling the whole day long, confess, subjunctive mood But they will quake—as that they will not quake For take a truce, in this sense, Staunton compares *R J* iii 1 162, "Could not take truce with the unuly spleen of Tybalt, deaf to peace", and Delius, Beaumont and Fletcher's *Coxcomb*, "Take truce awhile with these immoderate mournings"

19 by shaking of thy head, we should now say either 'by shaking thy head,' or 'by the shaking of thy head', on 'of,' with the verbal used substantively, see Abb § 178

21 What means thine? What do you mean by laying your hand upon your breast with that gesture of sorrow? For of thine, cp below, l 299, where there is no conception of one out of a class, and see Abb § 239

22, 3 why holds bounds? why do the tears well up in your eyes and threaten to fall, like a river so swollen that it appears about to overflow its banks For rheum = tears, cp below, iv 1 33, *Cor* v 6 46, "a few drops of women's rheum" Proud, in the sense of 'swollen,' occurs again in *M N D* ii 1 91, "fogs, which falling in the land Have every pelting river made so proud That they have overborne their continents" peering o'er, as 'overpeering' in *Ham* iv 5 99, "The ocean, overpeering of his list", though there the ocean actually does what the river here only threatens

24 sad signs, signs of sadness, his shaking of his head, etc

27, 8 As true true. As true as I believe you think those false who give you good reason to believe the truth of my story (sc John, Philip, Lewis, etc)

29 if thou teach, if your purpose is to teach, etc, teach, subjunctive

31 encounter so, meet in such conflict

33 Which, of such kind that, see Abb § 268

34 Lewis thou? Is it settled that Lewis shall marry Blanch? if so, what a condition is yours, my son!

35 France me? If France has made friends with England, then, etc.

76 brook, endure, "M. L. *bruler*, which almost invariably had the sense of 'to use' or 'to enjoy'" (Skeat, *Etym. Dict.*).

79 But spoke done, except that I have put into words the deeds of others.

10 heinous, lit. hateful, 1r *haine*, *haine*

11 harmful, injurious, almost = hateful

42 be content, restrain your passionate grief: cp. *M. d. v*

57, "Content yourself—God knows I loved my niece"

44 slanderous wound, a disgrace, in your appearance, to her who bore you

45 Full of stains, full of unpleasant blemishes and unsightly marks, such as she particularly notices in the next line but one.

16 swart, swarthy prodigious, "so deformed as to be taken for a foretoken of evil" (Johnson). Compare Richard's description of himself in *R. III* i. 1. 18 seqq.

47 Patched, disfigured, covered all over

50 Become, suit, adorn

52 Nature great cp. 1 *Parthurbaine*, ii. 1. 22, 4, "Nature doth strive with Fortune and his stars To make him famous in accomplished worth"

53, 4 Of Nature's rose In the gifts of Nature you may claim to rival the lily in its fairness, and the half-blown rose in its delicate pink tints, the force of half-blown lies in the fact that as the rose becomes full-blown and is more exposed to the sun, its tints deepen

55 won from thee, enticed away from your side

57 golden hand, hand which holds in it the means to bribe, in this case not material gold, but the golden opportunity offered to France of benefiting himself by the alliance into which he had just entered.

58 To tread sovereignty, to trample beneath his feet all regard for kingly dignity

59 And made theirs And made the majesty of France a bond to that of Fortune and King John, used France as a means of satisfying their desires

62 thou fellow, here, and to the end of her speech, she is addressing Salisbury

63 Envenom words, speak of him in words that have all the malignant bitterness of poison get thee gone, be off a contemptuous form of dismissal

64 And leave alone, do not concern yourself with, etc

65 to under-bear, to bear up against as best I may

66 I may not kings I am forbidden to go back without taking you with me

68-74 I will to it The reasoning here seems to be as follows —I will teach my sorrows to be proud, for, bowed down as I am by grief, which humiliates those subject to it, bowed down by such a weight of grief that no supporter but the huge firm earth can sustain it, yet, in company with that grief, I proudly summon kings to assemble before me and it, proudly bid kings bow down in their turn before a throne occupied by myself and sorrows. It is the association with proud grief (to which she herself bows) that gives her pride sufficient to summon kings to do homage in state there seems an allusion to the word in the sense of a chair of state, as in *Cor* v 4 22, *Macb* iii 4 5, and in supporter the same image is kept up, the allusion being to the props that held up the canopy over the state For stoop, Hamner gives *stout*, and is followed by Johnson, Dyce, and Staunton

75 fair daughter, see note on ii. 1 532

76 festival, an adjective, as in *R J* iv 5 84, "All things that we ordained *festival* "

77. To solemnize, in order to give especial solemnity to, etc

78 Stays in his course, lingers in his course, perhaps with an allusion to *Joshua*, x 12, "Then spake Joshua to the Lord in the day when the Lord delivered up the Amorites before the children of Israel, and he said in the sight of Israel, Sun, stand thou still upon Gideon, and thou moon in the valley of Ajalon." plays the alchemist, Malone compares Sonnet xxxiii 4, "*Gilding* pale streams with heavenly *alchemy* " in precious there is an allusion to the pretended transmutation, by the philosopher's stone, of the commoner metals into the precious ones

80 The meagre earth. In *M V* iii 2 104, 'meagre lead,' the colour of which is much the same as that of earth, is mentioned in connection with 'gaudy gold', but the meaning of 'meagre' is 'scanty,' 'barren,' and both there and here the contrast is rather between poverty and richness, than between the dulness and brightness of colour cloddy, made up of shapeless lumps

81, 2 The yearly holiday This day, as it returns in its annual course, shall always be observed as a holiday

85 in golden letters, in letters of gold to mark the honour in which it is held Is there here any allusion to the Sunday Letter and the Golden Number of the Prayer Book, by which the festival of Easter is determined?

86 high tides, "solemn seasons, times to be observed above

others (Steevens) "the usual sense" of *file* is 'season' or hour, hence the time between the flux and reflux of the sea, and, finally the flux and reflux itself—A 8 *th*l, time, hour (Skene, *104 Diet*). There is perhaps a reference to the fact that it is common in calendars to mark the times of the high and low tides.

87 May, week, "In allusion to *Jeh*, in 3, 'Let the day perish,' etc., and *v* 6, 'Let it not be joined to the days of the year, let it not come into the number of the months'" (Malone)

88 stand still, still be left in the calendar

89 that their day, that they may not be delivered of a child on that day—apparently another scriptural allusion, cp *Matthew*, xxiv 19, "And woe unto them that are with child, and to them that give suck in those days", though 'days' there = 'constitutions'.

90 prodigiously be cross'd, be disappointed by the production of a prodigy, a monster—"So, in *M A D* [v 1 120] 'Not mark prodigies, such as are Deputed in nativity'" (Steevens)

92 But on this day, except on this day, for but, in this exceptive sense, see *Abb* § 128.

93 No bargains made—"In the ancient almanachs, the days supposed to be favourable or unfavourable to bargains, are distinguished among a number of other particulars of the like importance. This circumstance is alluded to in *Welder's Diction of Halfp*, 1523—"By the almanack, I think To choose good days and shun the critical. Again, in the *Elder Brother* of Beaumont and Fletcher—"an almanack Which thou art duly poring in, to pick out Days of inquiry to cure fools in'" (Steevens)

94 all things end, i.e. may all things, etc.

95 pawn'd majesty? pledged you my word, as long, to endow your son with ample possessions

99 beguiled, deceived a counterfeit, i.e. a false coin—"A counterfeit formerly signified also a portrait. A representation of the king being usually impressed on his coin, the word seems to be here used equivocally" (Malone)

100 being tried, being subjected to the usual test of the touchstone for ascertaining, whether the coin was a genuine one, the touchstone, "or Lydian stone used for testing any metal which had the appearance of gold" (Tawney, on *R III* iv 2 8)

102, 3 You came yours Johnson points out the double sense in which "arms" is used here, as=(1) in war, (2) in embraces—strengthen it with yours, i.e. by the alliance you have entered into with John

104, 5 The grappling peace Just as the warmth with which foes grapple one another in mortal strife is, by contrast,

represented as having grown cold in the peaceful arrangement that has been made, so the rough frown of war has given way to a peace which is likened to the face of those women who make up their beauty by the help of rouge and pigments Shakespeare's plays abound in allusions to this practice

106 And our league It is by wronging us that you have been able to make this alliance our used objectively, the oppression of us

108 be husband heavens! Stand forth as my champion, as my husband would if he were alive!

110 Wear peace, complete the day without war breaking out! a prayer which is almost immediately fulfilled by the interposition of Pandulph

112 peace! be still, a word which Constance immediately takes up in another sense

114 O, Lymoges! O, Austria! Steevens points out that Shakespeare following the old play, in which Austria is called "Lymoges, the Austrich duke," has conjoined the two well known enemies of Richard, Leopold, Duke of Austria, who threw him into prison, and Vidomar, Viscount of Limoges, in besieging whose castle of Chaluz he was fatally wounded Lymoges must be read as a trisyllable, see Abb § 489

115 That bloody spoil the lion's hide, already referred to

116 little, an adverb, some editors hyphen the word with valiant

117 Thou ever side! You who always throw your weight, such as it is, on the stronger side, you who ever fight 'on the side of the stronger battalions,' as Napoleon said Providence did

119, 20 But when safety! except when Fortune, that capricious dame, is by your side to show you where you may most safely take up your position, which cause you may most safely espouse

121 soothest up greatness Flatterest those who are in power, who have the upper hand This use of up to give the sense of completion is very frequent in Shakespeare

122 ramping, "properly to clumb, scramble, rear" (Skeat, *Fty Dict*), thence to bound, leap, a term especially used, in the heraldic form 'rampant,' of the lion, and here particularly pointed, Austria, who wore the skin, and wished to play the part, of the lion, being spoken of as a ramping fool, instead of a 'ramping lion'

123 Upon my party, in my behalf, in support of my cause

125 Been sworn my soldier, devoted yourself to be my champion

126 thy stars, the good fortune promised you by the stars which preside over your birth

127 fall over, fall away from me, and go over to my foes

128 Thou hide! The idea of your wearing a lion's hide! It is too preposterous! Do it for shame, let shame constrain you to put it off, doff—doff, as *for—do on, do off—do on, do off—do on*.

129. And hang Umba. Allusion is here supposed by some editors to the calf in which Count Fiesco was commonly dressed, but, though Constance calls Anselm a fool, it is his cowardice that she is especially complaining here, and, doing so, she tells him that the hide of a timorous animal like the calf is much more fitted for his wear than that of a lion recreant cowardly, apostate

130 O, that to me! i.e. so that I might take that vengeance on him that I cannot take upon a woman

132 for thy life, at any price, even if your life were at stake

131 We like thyself John thinks it incumbent upon him to rebuke the Barons, and tells him that he does not remember his own position and the superior rank of the Duke

133 legato, commissioner, ambassador, deputy, from *Lat. legare*, to appoint and

136 anointed deputies, kings were spoken of as "the Lord's anointed," i.e. as receiving, when crowned and anointed with the holy oil, a commission to act as God's vicegerents on earth

137 errand mission, though the original meaning and derivation seem uncertain

138 Pandolph. "Pandolphus de Maria a native of Pisa, was made 'Cardinal of the Twelve Apostles' in 1182. He was appointed one of the guardians of Henry III., who rewarded his services in obtaining peace with the French by the bishopric of Norwich, to which he was elected in 1218; he died in 1226" (French, *Shakespeareana Genealogica*, p. 17)

140 religiously demand, in accordance with the dictates of our holy religion

142 spurn, we now say 'spurn' a thing, or 'kick against' a thing, but not 'spurn against' it force perforce, this expression, which is frequent in Shakespeare, is merely a strengthened form of the word 'perforce,' a compound of *Lat. per*, through, and *force*, from *Lat. fortis*, strong, brave

143 Stephen Langton. In 1205, upon the death of Hubert Walter, archbishop of Canterbury, John de Gray, bishop of Norwich, was, at the bidding of John, elected to the vacancy by the monks of Canterbury, and enthroned as Primate, though these monks had previously chosen their sub prior, Reginald, as

170 alone oppose, do set myself alone in the  
 171 last power, the power with which I have been entrusted  
 172 excommunicate, as the pope has done with  
 173 canonized, with the pope, I on the other hand, as the pope  
 174 of the

175, so O lawful English! all you have all that by  
 176 power, you have made him, as if he had been  
 177 to him for a while with the sword in hand, you  
 178 and room, which we have done, we have done  
 179 out of place at us when we have done, we have done  
 180 named like 'man', no ill-gotten name  
 181 for another. Yet we have done what we have done  
 182 the wrong, the wrong, with a lay of the world right  
 183 and wrong

184, a what wrong there again (what we have done)  
 185 wrong in a whole, when it is of the world  
 186 to enforce justice, but it is the world in  
 187 a confusion with the great, it is the world in  
 188 from following it, it is the world in  
 189 it can be called a wrong, it is the world in  
 190 therefore curse! Therefore, here we have in the  
 191 the right to forbid my own, what is wrong, it  
 192 cannot be so innocent as to stand in the way of a  
 193 And false head, common the whole power of your  
 194 kingdom to dissolve him

195, I Look out! That is your business, Sir, it is for  
 196 you to take care that I have done not wrong, I have done, you  
 197 will have a word which is only right to be yours  
 198, pocket up, put up with, shake for it, it is of the  
 199 phrase with a quibble, see it, it is of the  
 200 What cardinal? What can he possibly do except to  
 201 echo the cardinal's words? Who can expect to find any help in  
 202 in a chapter like this?

203 Both of you, rather consider the importance of the  
 204 matter.  
 205 for the easier for the difficulty, but in the two  
 206 courts set before you is that in the one you find down  
 207 upon yourself a heavy curse from Heaven, in the other you find merely  
 208 against the right advantage of friendship with England, there  
 209 before you nothing that the consequence of which is of less import

ance purchase, acquisition, Kitchin (*Gloss*) on the *Faery Queene*, 1 3 16, says, "Fr *pouchasser*, It *procacciare*, to hunt after, *chase*, thence to catch (the same word save that *chase* is from Fr *chasser*, and *catch* from It *cacciare*), to seize, rob, thence to obtain, thence to buy, connected with Lat *capio*, *capto*", Forgo, commonly, but wrongly, spelt 'foiego,' the prefix *for* being intensive, as in 'forbid,' 'forswear,' etc.

207 That's Rome That is, the curse of Rome is easier, lighter to bear, than the loss of England's friendship

208, 9 the devil bride The devil tempts you to keep faith with England, and so to break faith with me, by offering you the Lady Blanch in marriage For '*untrimmed*,' the old reading, Dyce reads '*uptrimmed*,' and supports the conjecture by *R. J* iv 4 24, "Go, waken Juliet, go and *trim* her up", and Marlowe, *Ovid's Elegies*, "But by her glass disdainful pride she learns, Nor she herself, but first *trimm'd up*, discerns" Delius follows Dyce Staunton thinks the old reading may be defended by the custom in former times of the bride at her wedding wearing her hair unbraided, and hanging loose over her shoulders The strongest objection to '*untrimmed*' is, I think, to be found in the word new, which seems here to be used as an adverb, 'newly decked out' The allusion to the temptation of St Anthony seems to me as apt whether Blanch was '*untrimmed*' or '*uptrimmed*,' and the objection that "there was no time to trim Blanch up" is almost puerile

210 from her faith, out of her belief, in accordance with what she believes

211 6 O, if down' O, if you admit my need, which need would have no existence if faith had been kept with me, that need necessarily infers this consequence, that if my need were put an end to, faith would once more be a living one O then, if you tread my need under foot (i.e. take away the causes of it), faith necessarily mounts up, while if you maintain my need (i.e. the causes of it), you are, by doing so, treading faith under foot Only and but in l 212 are tautological

218 O, be well' Constance, playing on John's remark that Philip is moved (i.e. shaken in his resolution) and does not answer, says, addressing Philip, 'if you are moved, let your movement be away from him, forsake your alliance with him, and, so doing, answer in a way that becomes you'

220 most sweet lout' my precious oaf, bumpkin'

222, 3 What canst cursed? It is impossible for you to say anything that will not lead to worse perplexity, if the outcome of what you say is that you incur the penalty of excommunication and the curse of Rome

224 make yours, put yourself in my place

225 bestow yourself, act, behave

227 9 And the vows. It seems doubtful whether the construction here is 'the conjunction of our souls is married in league,' the words 'coupled vows' being a simplification of 'married in league', or, 'the conjunction of our souls being married in league is 'coupled,' etc. In either case there is tautology, for the meaning is nothing more than, 'the inward union of our souls is outwardly ratified by the solemn compact we have made with formal exchange of vows.'

233 5 but now peace, only just before, in fact so recently that we have since had only time enough to wash our hands in order hastily to arrange this peace between us by the union of Lewis and Blanche to clap up, cp. *I & II*, l. 137, "was ever match clapped up so suddenly" (see note on it *I & II*).

237, 8. where kings using which (as the jewel of slaughter), revenge depicted, etc.

240. so strong in both, has been variously explained, (1) the hands so strong in hatred (as shown by bloodshed) and in love, (2) so newly joined in love which in both is so strong. The former explanation seems to me the better one, as completing a climax, the degrees of which are, 'so lately purged,' 'so truly joined,' 'so strong,' etc.

241. this regreet, the renewal of friendly feeling; the substantive seems to have the full force of *re-* in composition, as the verb has in *R II* i. l. 132, though Stevens explains it by "an interchange of salutation," and Schmidt by "greeting."

242 Play faith\* Juggle with good faith fast and loose, "a term to signify a cheating game, of which the following is a description. A leather belt is made up into a number of intricate folds, and placed edgewise upon a table. One of the folds is made to resemble the middle of the grille, so that whoever should thrust a skewer into it would think he held it fast to the table, whereas, when he had so done, the person with whom he plays may take hold of both ends, and draw it away. The trick is now known to the common people by the name of *juggling at the belt or grille*, and perhaps was practised by the gypsies in the time of Shakespeare" (Sir J. Hawkins, quoted by Dyer, *Gloss*). Nares points out that the drift of the game was to "encourage wagers whether the belt was fast or loose, which the juggler could easily make it at his option." The phrase is again used in *A C* iv. 12, 23, and *L L L* i. 2 162, iii. l. 104, and is common in modern parlance.

244 to snatch, i.e. with haste.

245 8 and on sincerity\* to desecrate with bloodshed the consummation of peace, and disturb the smiling looks of good faith

by fierce discord? the are peace and good faith to be made the battle-field of fierce passions?

250 Out grace, by your good favour

251 order, arrangement, rather than command, as l 253 shows  
blest, happy

253, 4 All love No form or method, except such as debars  
you from all amity with England, is worthy of the name of form  
or method

257 A mother's curse, the curse of a parent having special  
weight France has always claimed to be the 'Eldest Son of the  
Church'

258 the tongue, "in which the poison of serpents was supposed  
to dwell" (Wright)

259 A chafed lion, the old reading was 'cased', the emenda-  
tion is due to Theobald, and is supported by Dyce from *H VIII*  
iii. 2 206, "so looks the *chafed lion* Upon the daring huntsman,"  
etc., and from two passages in Beaumont and Fletcher mortal,  
deadly

261 Than peace, than continue to hold with feelings of  
friendship, etc

264 set'st oath, set oath against oath, in conflict

268, 9 What thyself, the oath which you have since taken  
is an oath against yourself, prejudicial to yourself, and, being so,  
is one which you may not keep

270, 1 For that done, for that which you have sworn to do  
wrongly, ceases to be wrong when done in the truest sense, it  
not done at all, left undone Ritson compares *L L L* iv 3  
363, "It is religion to be thus forsworn"

272, 3 And being doing it And if one abstains from doing  
an act in cases where the doing is likely to produce evil, the  
essence of the promise is secured by that abstention

274, 5 The better again, the best thing that a man can do  
when he has formed a mistaken project, is to make another mis-  
take, the mistake of not doing what he intended For the form  
of the participle mistook, see Abb § 343

275, 6 though direct, though the line of conduct be in this  
way not a straightforward line, yet by its crookedness in not  
doing what it had engaged to do, because the doing would be a  
sin, it regains its former straightforwardness

277, 8 as fire new-burn'd As the application of a heated  
substance drives out the fire from the veins of one who has  
just burnt himself, cp *Cor* iv 7 54, "One fire drives out one  
fire, one nail, one nail," though there is no reference to the  
homœopathic effect here spoken of

279-81 It is swear<sup>st</sup>, it is by religion if oaths are made binding, but the oath which you have now taken against that by which your oaths are made binding is an oath against religion. Clippings of the preparation similar to that of 'the thing thou swear<sup>st</sup>, i.e. by, are frequent in Shakespeare.

282, 3 And mak<sup>st</sup> oath, and employ an oath as a guarantee of your good faith in violating an oath.

284 b the truth forsworn, the essential point in that truthfulness to which you have sworn to bind yourself by an oath, is that it should not forswear itself, but the essential point in what you swear is that you should be forsworn the line *Else swear!* is parenthetical.

287 And most swear, and then most deeply forsworn when you keep the oath you have sworn

288, 9 Therefore thyself, so that your later vows, if kept, being contradictory of your earlier vows, are an act of rebellion against yourself thy later vows is, elliptical for 'the taking of thy later vows is,' etc.

290 2 And better suggestions And no nobler victory can you ever win than by arming your better parts against such vain and immoral temptations 'suggestion' and 'suggest,' in this sense, are frequent in Shakespeare.

291, 1 Upon which them In aid or support of which better side of your nature you will have our prayers, if you permit them, are willing to accept them, vouchsafe, "to vouch or warrant safe, sanction or allow without danger, condescend to grant (P, —L.) Merely due to the phrase *vouch safe*, i.e. vouch or warrant is safe, guarantee, grant "The two words were run together into one" (Skeat, *Ety. Dict.*)

295 The peril light, for this confusion of proximity, causing a plural verb, see Abb. § 112

296 as thou, as that thou, etc.

297 black weight, hideous, dismal In this speech, purposely made obscure in order to represent the casuistical rhetoric of the priestly mind, I have given what seems on the whole the most satisfactory text, and such explanations as it appears to bear. To quote all the many varieties of reading, and their consequent varieties of interpretation, would be out of place in an edition of this kind.

298 Rebellion rebellion! This seems to mean that, in Austria's opinion, for the legate to threaten a king in such terms is nothing else but plain rebellion. Wilt't not be? i.e. that you will hold your tongue. Possibly we should read 'wilt not be?', i.e. will you not keep quiet?

299 Will not thine? Shall we have to get a calf's skin to muzzle you with? For of thine, see Abb § 239

301 Against married? Against the family with which you have allied yourself by marriage?

302 our feast, i.e. marriage feast with slaughter'd men, with the slaughter of men, with that as an accompaniment

303 braying, a word particularly applied to express the harsh sound of the trumpet, another word specially used of the trumpet is 'blare'

304 Clamours of hell, in apposition to trumpets and drums, i.e. which are suited to hell measures pomp, the music which accompanies our bridal ceremonies Delius quotes the corresponding line from the old play, "Drums shall be music to our wedding day" The ordinary meaning of 'measure' is a 'grave and solemn dance,' and so Fleay, quoted by Rolfe, takes it here

305 alack, alas, according to Skeat, probably from M F *lak*, loss, failure, etc., and so signifying 'ah' failure,' or 'ah' a loss'

306 Is husband, i.e. the word 'husband', even name, for the sake of that name, or in behalf of that name

308 go not uncle, do not make war upon my uncle

312 Forethought, already designed

313 may, can

315, 6 That honour, that by which he who supports you is himself supported, namely his honour, can be more powerful with him than the name of wife The words recall Lovelace's lines to Lucasta, on going to the wars, "I could not love thee, dear, so much Lov'd I not honour more"

316 O, thine honour! bethink you of your honour, your honour, I say, that precious possession! Cp *Oth* ii 3 262-5, "Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial My reputation, Iago, my reputation!"

317 I muse, I wonder

318 When on. When considerations of such deep importance urge you to a decision respects, considerations

320 fall from thee, fall off from you, abandon your alliance, cp above, iii 1 127, "*fall over to my foes*"

321 O fair majesty! Now have you nobly resumed that kingly dignity which you seemed to have laid aside The image is that of an exile who has returned to his own country, the exile being Philip's kingly dignity

322 O soul Inconstancy! Delius quotes *H. VI.* iii 3 55,  
 "Done like a Frenchman, turn and turn again!"

323 within this hour, before this hour is past.

324 the clock setter, who regulates the clock, points its hands as they should be. *i.e.* measures the life of man, and brings him to his grave, as the sexton does, sexton, a corruption of 'aeristan,' originally one who had charge of the clerical vestments, then a grave digger

325 Is it rue? Is he to decide how things shall go? will then, if that is the case, France certainly shall pay the penalty of his treachery. Of course there is no logical connexion between the two things, in fact the humour consists in their irrelevancy.

326. The sun's blood in *Hamlet* i 1 117, 8, we have, "stars with brains of fire and dew of blood, Disasters in the sun," but here the idea rather is that everything is so imbued in blood-shed that the very sun is hidden by it.

327 withal, with, as the word always means in Shakespeare when at the end of a sentence.

330 They me Alluding, according to Stevens, to the well known Roman punishment by which criminals were tied to the legs of horses, and, these being driven in different directions, torn limb from limb

333 the fortune, the good fortune.

334 wish thrive, wish that your desires may prosper

336 Assured play'd. To me it is certain that the result will be loss, certain even before the contest is begun. in match the allusion is to some game, probably tennis, to which Shakespeare has many references.

338 lives, Flay, quoted by Rolfe, prints *lives*, and remarks, "Lives was often pronounced *lees*, as here, so that *lie* and *live* had the same sound. The letter *v* could be omitted between any two vowels"

339 puissance, a trisyllable, as in *H. VI.* 2 190, ii *H. VI.* i 3 77

342 allay, Capell inserts *'t*, and Dyce follows him but the pronoun can be supplied in thought.

343 The blood blood, the blood, and that too the highest-valued blood, etc.

346 jeopardy, "hazard, peril, danger (F,—L.). The original sense was a game in which the chances are even, a game of hazard, hence hazard or chance —O F *jeu parti*, lit. a divided game" (Skeat, *Ety Dict*)

## SCENE II

2 Some airy devil. "Shakespeare here probably alludes to the distinctions and divisions of some of the demonologists, so much regarded in his time. They distributed the devils into different tribes and classes, each of which had its peculiar qualities, attributes, etc. These are described at length in Burton's *Anatomie of Melancholy*, Pt 1 sect 11 p 45, 1632 'Aerial spirits or divells are such as keep quarter for the most part in the aire, cause many tempests, thunder and lightnings, teare oakes, fire steeples, houses, strike men and beasts, make it raine stones,' etc " (Percy)

4 While breathes, until I have slain Philip. Delius explains "while Philip (i.e. he himself) takes breath," i.e. with a view to renewing the combat. But though we have the word elsewhere in this sense, e.g. 1 *H IV* 1 3 102, 11 4 275, v 3 46, it seems more in the character of the Bastard to determine upon Philip's death as well as that of Austria.

5 Philip, make up, come up quickly with help. 1 *H IV* v 4 5, cp Philip, a slip for 'Richard,' which Theobald would read

6 My mother, etc. Steevens points out that Shakespeare has here disregarded history, as the Queen-Mother, whom John had made Regent in Anjou, was at this time safe in the castle of Mirabeau in that province.

9, 10 But on end, go on, go forward with the battle which a very little more exertion on your part will turn into a complete victory.

## SCENE III

1 behind, i.e. in France, while John returns to England.

2 strongly guarded, with a sufficient force to ensure her safety.

5 O, this, i.e. his being in John's power.

7 bags, money bags.

8, 9 set at liberty. Imprisoned angels, I have not hesitated to follow Dyce and Grant White in adopting Walker's transposition here by the old reading the rhythm of both lines is destroyed. angels, with the same pun as in 11 590.

10 now, Warburton would read 'war', Hanmer, 'maw', Malone at first thought of 'hungry soldiers,' but afterwards was of opinion that this was implied in the text. Hungry is used by

John generally, but probably also with a special reference to himself is short of money,

12 Bell candle, Knight shows that Chaucer was acquainted with this form of excommunication, and gives a minutely detailed account of the ceremony given by Fox, in which we have "the bishop, and clergy, and all the several sorts of friars in the cathedral,—the cross borne before them with three wax tapers lighted, and the canon preached as usual. A priest, all in white, mounts the pulpit, and then begins the denunciation. The climax of the curang is when each taper was extinguished, with the pious prayer that the souls of the 'malefactors and schismatics' might be given 'over utterly to the power of the mend, as this candle is now quenched and put out'."

13 backs, beckons. As in *M F* L 3 96, 7, gold and silver, as equivalent to 'money, have the singular. *sb* "Or is your gold and silver eyes and rams?"

17 cousin, of which "cous" in the next line is an abbreviation, was a term formerly used to signify various degrees of relationship, and not merely, as now, the child of a parent's brother or sister, much the same as 'kinnan' or 'kinnaman,' from "*O F* *cousin, cousin*—Low Lat. *consueus*. A contraction of Lat. *consobrinus*, the child of a mother's sister, a cousin, relation" (*Sket. Etym. Dict.*)

22 with advantage, with interest, with something to lose. The word is used in the literal sense of interest upon money in *M F* 1 3 71, 1 *H F* 11 1 393

23 voluntary oath the oath to serve me in any way in your power which you took without its being asked by me.

26 fit time, will keep it for a time better suited for the discussion of such a matter. The reading of the folios is 'tune,' which Pope, who has been followed by most modern editors, altered to time. Dehus, Staunton, and Knight retain 'tune,' the list of them remarking, "We are by no means sure that the change [made by Pope] was called for. The 'tune' with which John expresses his willingness to 'fit' the thing he had to say is a bribe,—he only now gives slattery and a promise. 'The tune' for saying 'the thing' is discussed in the subsequent portion of John's speech." Staunton doubts the necessity of the change because "these words were often used, of old, as synonymous."

29 much bounden, obliged, as we say now, greatly your debtor for such an expression of your good will; for other instances of irregular participial formations, see Abb § 344.

31, 2 and creep good. And however slowly time may creep on, the hour will come, sooner or later, when I shall be able to

give proof by deeds of the professions I now make For never,  
where we should use 'ever,' see Abb § 52

33 let it go, let it pass unsaid for the present

35 Attended world, it is the being attended by these pleasures as a retinue that makes the day so proud.

36 all too, entirely too gawds, show ornaments, Lat *gaudium*, gladness, joy; Shakespeare uses the word both literally and metaphorically

37. to give me audience, to allow of that which I have to say being listened to as it ought to be

38. brazen, seems to be used with a sub reference to its metaphorical sense of shameless, unabashed

39. Sound one ear of night, 'one' is Theobald's correction of 'on', 'ear,' for 'race,' occurred to Dyce, Staunton, and Collier. Staunton remarks, "It has been suggested that the 'midnight bell' might mean the bell which summoned the monks to prayer at that time, and that the 'sound on' referred to repeated strokes rather than to the hour of *one* proclaimed by the clock, but is there not something infinitely more awful and impressive in the idea of the solemn, single, boom of a church clock, knelling the death of time, and startling the hushed and drowsy ear of Night, than in the clangour of a whole peal of bells?" Steevens thought so too and referred to *Hamlet* i. i. 39, "The bell then beating *one*" Deilus, who retains 'on' and 'race,' explains the former word by reference to the repeated strokes of the bell, and 'race' by 'course' Though drowsy belongs more properly to night than to 'race,' if that reading is retained, it seems to me unlikely that Shakespeare should have closely coupled two words so antagonistic in sense

41. possessed, wholly taken up with, wholly under the influence of; with an allusion to the 'possession' of a man by an evil spirit frequently referred to in Shakespeare

43 baked, hardened, congealed

44 G which merriment, which under other circumstances courses through the veins with a pleasant titillation, causing that idiot, laughter, to hold possession of men's eyes, and to constrain their cheeks to shake with foolish merriment in support of keep, Staunton, who at one time thought the word might be a misprint for 'peep,' quotes *L L L* iv. 3. 324, "Other slow arts entirely *keep* the brain"

47 A passion purposes, the whole line is in apposition to laughter.

48 if that, see Abb § 287.

50 conceit, conception, literally 'that which is conceived,' and since the conception of a man by himself is so often unduly



now generally called, though 'armado' is the Spanish word for a war fleet convicted, is explained by Malone to mean "over-powered, baffled, destroyed." He quotes Minshew's *Dict*, 1617, "To convict, or convince, a Lat *convictus*, overcome" Pope altered the word to 'collected', Malone, who is followed by Delius, conjectured 'connected'; Mason, 'converted', Dyce, 'convected', Spedding, 'combined'

5 what can ill? How can anything turn out well, when we have fared so badly? : *e.* it is impossible that anything, etc

7 divers, various, many

8 bloody England, : *e.* John

9 O'erbearing interruption, setting at naught our endeavour to stop him spite of, in spite of; cp *Lear*, ii 4 33, "Deliver'd letters, spite of intermission"

11 So hot disposed, so fierce a haste, regulated with such prudence, in so orderly a manner; advice, for deliberation, is frequent in Shakespeare

12 Such cause, such moderation and precision of action in an undertaking of such heat, excitement. 'Course' is Theobald's alteration of cause, and by Staunton is taken to mean "the *carrière* of a horse, or a *charge*, in a passage of arms"

13 Doth example is without previous example. who read, : *e.* no one has ever before read of, etc

14 kindred like, is tautological.

15 had, should have

16 So, provided that pattern, example of a king who had been put to such shame.

17 a grave soul, one who can hardly be called the living residence of a soul.

18 her will, the will of the spirit

19 In the breath. Mason explains this as "the same vile prison in which the breath is confined; that is, the body" Malone, "'The vile prison of afflicted breath,' is the body, the prison in which the distressed soul is confined" He compares in *H VI* ii 1 74, "Now my soul's palace is become her prison", and *Lucr* 1725, "That blow did bail it [*sc* the soul] from the deep unrest Of that polluted prison where it breathed" The former explanation seems to me the better one

23 defy, reject, renounce, as frequently in Shakespeare

24 But that, except that.

26 odoriferous rottenness! an instance of what the grammarians call the figure 'oxymoron,' : *e.* a witty saying, the more pointed from being paradoxical.

- 27 lasting, enduring, perpetual.
- 28 prosperity, prosperous men, abstract for concrete. "These, David, are the things that make death terrible," was Johnson's remark after going over Garrick's handsomely furnished house.
- 29 detestable, with the accent on the first syllable.
- 30 vaulty brows, the empty sockets of the eyes over which the brows are arched.
- 31 And ring worms, and wear as rings on my fingers the worms that form part of your household.
- 32 gap of breath, "is the mouth, the outlet from which the breath issues" (Malone) fulsome, nauseous, disgusting; lit. superabundant, cloying, from *full* with the suffix *-some*.
- 33 carrion monster, a monster that feeds on putrefying bodies; for carrion, in an adjectival sense, cp. *Jf* 1<sup>st</sup> ii. 7. 63, "A carrion Death"
- 34 buss wife, as though I were your wife, or as your wife would do, buss had hardly in Shakespeare's day the familiar and somewhat comic sense it now has. Tennyson seems to have had this passage in his mind when in his *Union of Sin* the skeleton is addressed in the words, "Buss me, thou rough sketch of man, Far too naked to be ashamed." *Misery's* love, thou with whom the wretched fall in love.
- 35 affliction, afflicted lady, as though she were the personification of affliction, cp. "excellent falsehood!", said of Cleopatra, *A* C. 1. 1. 10.
- 37 having breath, so long as I have breath
- 38 the mouth, the thunder which we hear so often, know so well
- 39 a passion, an outburst of wrath
- 40 that anatomy, that dread skeleton, Death.
- 42 modern, ordinary; as always in Shakespeare.
- 44 not holy, 'not' is omitted in the three first folios, inserted in the fourth, Dyce and Delius adopt Steevens' conjecture, 'unholy'
48. to heaven, on 'to,' in such phrases as this, see *Abb.* § 100.
49. like, likely, probable.
- 50 what grief, how great grief.
- 51 Preach mad, do not use your philosophical arguments to teach me resignation, but preach some philosophy which will teach me to be mad, as the only way of escaping my grief.
- 52 canonised, as above, *iii.* 1. 177, accented on the second syllable

53 sensible of grief, sensitive to, etc

54 produces, brings forward, adduces

55 How I woes, showing in what way, etc for of = out of, from, see Abb § 166

58 a babe of clouts, a doll made up of rags, "*clout*—W *clut*, Corn *clut*, a piece, patch" (Skeat, *Ely Dict*)

60 The plague, each individual stroke of calamity

63 5 Where grief, where merely by accident a drop has fallen which has turned to silver a golden thread of hair, innumerable other threads of hair in firm friendship have assumed the same hue of grief The idea is of a corroding acid falling upon, and taking the colour out of, some substance, here calamity having whitened one of her hairs, all those in its neighbourhood show their love by voluntarily turning white also wiry, strong, and with a reference to the likeness between hair and wire

68. To England will "It has been conjectured that the unhappy Constance, in her despair, addressed the absent King John — '*Take my son to England, if you will*' Does she not rather apostrophize her hair, as she madly tears it from its bonds?" (Staunton)

71 so redeem, i e could as easily free him from his bonds as they have freed my hairs from *their* bonds

73 envy at, grudge

75 Because prisoner, for nothing deserves to be at liberty while he is in confinement

80 but yesterday suspire, was born only yesterday, breathed for the first time, suspire, properly only to breathe

81. There was not, there has never been gracious, well favoured, comely, as frequently in Shakespeare

82 canker sorrow, sorrow which eats into beauty as the canker worm eats into the buds of flowers

85 As dim fit, as pale and wasted as one who has had an attack of ague; Lettsom compares *R II* iii 2 190, "This ague-fit of fears"

86 And so, in that wasted condition and rising, and he rising

88, 9 never Must I, I am destined never, etc

90 You hold grief You allow grief to subdue you too completely, and so are guilty of sin "The Cardinal," says Delius, "speaks as a priest, and as such Constance answers him," priests of the Catholic Church being forbidden to marry For respect, cp. *M V* i 1 74 "You have too much respect upon the world"

91 He talks son. Steevens compares *Macb* iv 3 216, "He

has no children," said by Macduff when, Ross having brought tidings of the murder of his wife and children, Malcolm tries to comfort him. So, *ll. 1. 11*, "He jeers at scars that here tell a wound."

93 Grief fills, etc. To Philip's rebuke, "You are as fond of grief as of your child," Constance replies, "If I am, it is because grief assumes the likeness and ways of that child."

96 Remembers, reminds. gracious parts, fascinating gifts, personal and moral.

97 stuffs form, fills out his garments with an image of himself.

98. Then, have grief? We should now say, "Then have I not," etc.

101 this form, this orderly arrangement of my hair; the hands which confined her locks in an orderly way.

102. When wit. When the state of my mind presents such a contrast to the state of my hair.

104 my all the world, to be regarded as a single many worded term.

106 some outrage, done upon her self.

107 Joy, a verb.

108. Life tale, Malone believes that Shakespeare here had in mind the words of the 90th Psalm, "For when thou art angry, all our days are gone, we bring our years to an end as it were a tale that is told." He also quotes *Mark* x. 32, 7, "Life's but a walking shadow—it is a tale told by an idiot, full of sound and fury, Signifying nothing."

110 And bitter taste. Perhaps with a special reference to the joy which, as a newly married man, he ought to be feeling, but is not. The folios have 'sweet words,' which Malone endeavours to defend by explaining that the 'sweet word' is 'lie.'

111 That, so that.

114, 5 evils evil, clearly, I think, an allusion to the miracle of Christ in casting out a devil from a man possessed, *Mark*, i. 26, "And when the unclean spirit had torn him, and cried with a loud voice, he came out of him."

116 by losing of, see note on iii. 1. 19 this day, i.e. the battle, though the Dauphin takes the word in its ordinary sense.

118 If you had, certainly you would have lost "all days of glory," etc.

122 In this won, in this which he regards as a victory.

125 Your blood. Then, if you are grieved at this, you show yourself as 'green in judgment' as you are young in years.

127-30 For even throne, for the breath of the words I am about to speak will be sufficient to remove every obstacle, even the smallest, from the path by which you shall march straight to the throne of England, that is, if you will listen to me, you will see plainly what the steps are that you will have to take, and how your path will be smoothed, in making your effort to get possession of the English throne each dust, each particle of dust, cp iv 1 93, and *R II* ii 3 91, "Dared once to touch a dust of England's ground" rub, that which causes friction, an impediment, often used in Shakespeare in reference to the 'rubbing' of bowls one against another

132 whiles, see note on ii 1 87

133 misplaced John, John who has no right to the place, usurping John

135 unruly, a hand that is guided by no rule, unscrupulous Delius compares *Macb* iii 1 63, "put a barren sceptre in my gripe Thence to be wrench'd by an unlineal hand"

136 as boisterously, by the same forcible means

137 And he up, and he whose position is a slippery one, does not hesitate to make use of any support, however vile, to keep himself from falling

138 hum, reflexive

139 That John, in order that, etc

140 but so, in any other way

143 all the claim, claim to everything that Arthur claimed

145 How green world! How simple-minded you are though living in a world so worn and jaded! Possibly also with the idea of its familiarity with stratagems such as those of which the Dauphin is so innocent

146 you, for you, i.e. that will serve your purpose, on me, thee, him, etc, representing the old dative case, see Abb § 220

147 in true blood, "the blood of him that has the just claim" (Johnson)

148 Shall find untrue Shall find no other safety than that to be obtained by bloodshed, a safety with a treacherous foundation

149 so evilly borne, so discontentedly endured, the folios have *born*, which some edd retain, with the meaning, I suppose, of 'which had such an evil origin' Dyce, Staunton, Delius and Rolfe read borne

151, 2 That none it, that no opportunity shall offer itself for limiting his power that they will not eagerly seize upon

153 exhalation, meteor, cp i *H IV* ii 4 352, "My lord, do you see these meteors?" do you behold these *exhalations*?"

Milton, *P. P.* v. 146, also uses the word in this sense, that which is sucked up from the earth by the sun, "Ye mete and exhal 'twix, that now rise from hill or valley and lake."

154 scope, which has been defined into "a free track of nature," "may," according to the same *P. P.*, "be any thing which lies within the limits of Nature's power." Rolfe, who gives "free play, operation" as the meaning, i.e., power, remarks that scope "could refer only to a probability or something out of the ordinary course of nature, while the context can admit of only common and usual probabilities which the people are prone to be prejudiced and unjustly" "disturbed day, stormy day."

156 But they cause, which they will not derive from its natural cause

157 Abortives, monstrous births, prodages, or omens: tongues of heaven, indications of heaven's will

160 May be, it may be, possibly

161 But imprisonment But considers himself even in the fact of Arthur's being confined in prison

163 If that already, if it be that he has not already been made away with, on the other 'that' to 'if,' see *Abb.* 3 257.

164 Even now, the very moment the news of your approach shall be noised abroad

166 And kiss change, and gladly welcome this change to which they are such strangers, having so long groined under his tyrannical rule.

167, 8 And pick John. And find strong pretext for fierce revolt in the bloody deeds of John's hands. This not very delicate metaphor is indicative of an age in which men were less careful than now of personal cleanliness.

169 hurly, what in *Mach.* i. 1. 3, is called 'hurly-burly,' confusion, tumult, from *hur* hurler, to howl, yell on foot, in motion, started, an expression commonly used in sporting, e.g. *H. IV.* i. 3 278, "Before the game is afoot, thou wilt let it slip", *H. IV.* iii. 1 32.

170, 1 And, named ' And, O, proceeding still more actively working in your behalf than anything I have yet mentioned'

172, 3 ransacking charity, plundering the Church, and so turning into ill will any good feeling the people might have for John. Schmidt explains Offending charity as sinning against piety.

174 they call, "An allusion to the reed, or pipe, termed a bird call, or to the practice of bird catchers, who, in laying their nets, place a caged bird over them, which they term the

*call-bird* or *bird-call*, to lure the wild birds to the snare Thus in Beaumont and Fletcher's play of *The Bloody Brother*, iv 2, Pippean, the scout or decoy of the Astrologers, tells them — "but it is I that bring you in your rents for 'em, 'tis Pippean That is your *bird-call*" (Staunton)

175 to train, to allure

176, 7 Or as mountain Bacon, in his History of Henry VII speaking of Simnel's march, observes that "their *snow-ball* did not gather as it went" (Johnson) tumbled about, being rolled about Anon, "immediately — A S *on an*, lit in one moment — A S *on* often used with the sense of *in* and A S *an*, the old form of *one*" (Skeat, *Ety Dict*)

178, 9 'tis discontent, i e there is no saying how then discontent may not be turned to your profit

180 topfull, full to the brim, completely, cp *Macb* i 5 43, "from the crown to the toe *top-full* Of direst cruelty "

181 whet on, stimulate, sharpen to the action

#### ACT IV SCENE I

STAGE DIRECTION a castle In many editions the locality is given as Northampton, but Malone points out that there is no reason for this beyond the fact that in the first Act John seems to have been in that town Arthur was in reality put to death, or died, in Rouen, but there is no certainty even as to the manner of his death

1 Heat me, i e for me, see Abb § 220

2 arras, tapestry hangings, so named from Arras, in Provence, where they were most commonly made Shakespeare frequently notes the use that was made of them as places of concealment For words similarly derived see Trench, *The Study of Words*, pp 153 *et seqq*.

3 bosom, Delius compares *R II* iii. 2 147, "Write sorrow on the *bosom* of the earth "

4 which, for 'which,' used interchangeably with 'who,' see Abb § 265

6 I hope deed, I hope the warrant you have received will justify the deed

7 Uncleanly, foul, unbecoming, scruples

8 to say with, to speak with

10, 1 As little be As small, insignificant, a prince as one can possibly be who has such just claim as I have to be more of a prince

12 I merrier There have been times in my life when I was merrier

16 Only wantonness, only out of parody. Steevens, in illustration of that affectionate, proper, among other passages, Lyly's *Midas*, 1592, "*Melancholy*, as *helo* *shely* a word for a barber's mouth." Thou shouldst say he *sly*, dull, and not *sly*, *melancholy* is the crew of courtiers, not *helo* *shely* being companion, etc., says he in *Hamlet*." By way of christendom, by the faith as a Christian, the word was also used for christ in 12, and for baptismal name.

17 So I were, provided I were.

19, 20 but me If it were not that I respect my uncle is plotting worse injuries to two practices: plots, frequent in Shakespeare

21 so you would, if only you would, etc.

25 prate, used of the language of children as well as for talk & chattering

27 sudden, swift

30 watch with you, keep watch by your side, nurse you

31, 1 How now door! What is the meaning of your clanking yourselves, you foolish tears, that drive away the patient cruelty which should possess my heart? dispiteous, stronger than 'unputying,' as positive instead of negative. out of door, we should now use the substantive in the plural, as Shakespeare does generally

35 resolution, unshaking sternness of purpose

37 fair writ, plainly writes, for the participial form *Abbs* § 312.

38 Too fairly effect Arthur, nam., the word fairly in its ordinary sense, answers, "Yes, too fairly, considering its real purport"

41 the heart, such hardness of heart.

42 I handkercher, I bound my handkerchief; 'kerchief' is lit. *couvre chef*, that which covers the head, and 'handkerchief,' a cloth of a like nature used by the hand, handkercher being merely a shortened colloquial form, as in *H. 1* m. 2. 52, "as familiar with men's pockets as their gloves or their *handkerchers*."

43 wrought it me, worked, embroidered, it for me.

44 And again, and precious as it was, I never asked you to return it to me

45 held head, laid my hand upon your head to cool it, or to soothe the pain by pressure

46, 7 And time And with the same watchfulness with which the minutes keep count of the passing hour, I continued

from minute to minute to cheer you up as best I could, the watchful minutes to the hour is a transposition for 'the minutes watchful to the hour' Schmidt explains to the hour as = till the hour is full, a sense which I do not think the words will bear

47 Still and anon, continually, literally 'ever and at once.'

48. grief, bodily pain

49 What good love, what office of love can I perform? What token of my affection can I show?

50 lien, another form of 'lam,' found in the quartos in *Hamlet* v 1 190, *Per* iii 2 85

52 sick service, at your service when sick, Delius hyphens the two words, and compares 'sick-bed'

56 Why must Why, then, it cannot be helped

57 nor never, the emphatic double negative

58 So much as, even

59 And with out And not only must I put them out, but I must do so, as I have sworn, by burning with hot irons.

60 iron age, cruel age

61 heat, for the omission of the termination -ed after d and t, see Abb § 342

63 his fiery indignation, its; Steevens says the phrase is from *Hebrews*, x 27, "a certain fearful looking-for of judgment, and fiery indignation", of course in the text fiery is used literally

64 the matter, Dyce adopts Lettsom's conjecture, 'water,' comparing iv 3 107 110, "Trust not those cunning waters of his eyes," and "Like rivers of remorse and innocency" if matter is retained the sense will be the same, viz, my tears

66 But eye Merely in consequence of, out of remorse for, having at one time been guilty of containing fire intended for such a cruel purpose

67 hammer'd iron, iron beaten into strongest consistency by the hammer

69 should, was intending, the conjunctive of 'shall', see Abb § 326

70 no Hubert's, I would not have believed any tongue except Hubert's Steevens reads, "I would not have believed no tongue, but Hubert's," and justifies the double negative by quoting from *A Y L* iii 5 27, "Nor, I am sure, there is no force in eyes That can do hurt" Knight, adopting a conjecture of Steevens', marks an aposiopesis, "No tongue but Hubert's," — *z e* would have convinced me

72. as I bid you, *z e* as I bade you, see above, l 4.

73. I my eyes men. The mere lack of the ceremonial has been enough in it. If I put my eyes out, to blind it.

77. stone still, as motionless as a stone; cp. 'stone-blind,' 'like deaf.'

82. Nor look angrily nor even look angrily at you. For angrily see Abb § 117, and cp. *M* 2b m. 6 l. "Why, how now, Hexate! you look angry."

85. let me alone leave me to deal with I. a alone alone. *M* 2c d (17-18) and u.

86. I am deed. I am only obliged to be away from it to have nothing to do with, as a deed 'in' from 'away' from, with out a verb of motion. see Abb § 118.

87. child see Abb § 317.

89. 'O that his years that his feeling of pity may give new life to kindly again, yours.

92. mote in the robe, 'mote,' which is only, as after spelling of mote; cp. *Harv* 1 l. 112, "A mote it is to trouble the mind's eye."

93. a dust, a particle of dust, *W* 1 m. 1 l. 28.

94. Any sense? Anything that can be paid to an organ so exquisite and so delicately sensitive.

95. Then feeling if you felt, bolsterous, "The word (formerly intractable, violent) has come to be restricted to 'loud weather' (*W* 1 m. 3 l. 11) and like noisy demonstrations" (Rolle) here it means 'causing so much commotion, irritating'."

97. Is promise? Is this the way you keep your promise? referring to l. 81 go to here in exclamation of impatience or rebuke, sometimes of exhortation.

98. O the utterance eyes, even a brace of tongues would be insufficient to plead for the preservation of a pair of eyes, weak pleading, lack eloquence in pleading. Must needs, see note on l. 126.

100. Let me tongue, do not compel me to be silent.

102. So I may, provided I may.

103. Though you? If for no other occupation but, etc.

104. the instrument, the burning iron.

105. would not, is unwilling.

106. 8 with grief extremes, from grief at the thought of being so undeservedly used for such measures of cruelty, it being created to give comfort. The burning iron has been spoken of as having feelings of its own, and now the same tenderness is predicated of the fire see also yourself, if you do not believe what I have said, look at the coal.

109 There is coal Grey would alter this to "There is no malice burning in this coal", but this burning coal probably means nothing more than this coal which had been lighted, though the fire in it was now almost extinct for malice, cp u 1 231, "Our cannons' malice"

111 And strew'd head The ashes which remain on the top of a partially burnt out coal are likened to the ashes which penitents heaped on their heads to express their contrition. To repent in ashes and sackcloth, or ashes and dust, is a phrase common in the Bible Cp *R II* v 1 50, 1, "And some (i.e. of the logs of wood) will mourn in ashes, some coal black, For the deposing of a rightful king"

114 shame of, shame at

115 sparkle, shoot up in sparks into your eye

117 Snatch at, snap at, make a bite at, endeavour to bite, at indicates the effort *fårre*, urge, set him on, cp *Hamlet* u 2 370, "and the nation holds it no sin to *tarre* them to controversy", an old English word from A S *tyrgan*, to irritate, used by Wiclif in his translation of the Psalms, "They have *tarred* thee to ire," which in the authorized version reads, "they provoked him to anger"

118 should use, conj of 'shall', all things that you may intend to use"

119 Deny office, renounce their proper function

120 which extends, which fierce fire and iron go out of their way to show, fire and iron being regarded as one idea have the singular verb

121 Creatures uses Creatures well known for employment in deeds of cruelty Craik, *Eng of Shakespeare*, § 181, remarks, "We have come in the language of the present day to understand creature almost exclusively in the sense of a living creature, although it was formerly used freely for everything created,—as when Bacon says (Essay, Of Truth), 'The first creature of God, in the works of the days was the light of the sense' or (*Adv of Learning*, Bk 1), 'The wit and mind of man, if its work upon matter, which is the contemplation of the creatures of God' or as it is written in our authorized version of the Scriptures (1 *Tim* iv 4), 'Every creature of God (πᾶν κτίσμα Θεοῦ) is good'"

Cp *Temp* iii 3 74, "Incensed the seas and shores, yea, all the creatures," i.e. everything created, the winds, thunders, etc

122 Well, see to live, "well, live, and live with the means of seeing, that is, with your eyes uninjured" (Malone)

123 For treasure, even if by so doing I could gain all, etc owes, possesses, as commonly in Elizabethan English

124 am I sworn, am under the bond of an oath

125 same very, tautologous; Rolfe compares *R. III.* iii. 2. 19,  
 "That this same very day your chamber must die at Pontreux."

125 Your dead, your uncle must not know anything, except  
 that you are dead, &c. must be led to suppose that you are dead

129 dogged, hard hearted, stubborn.

130 I and secure thee, and secure in the belief that not to  
 win all the world in the world would I injure you: "doubtless,  
 free from fear, cf. *1 Hen. IV.* iii. 2. 20. 'I am do I how I can  
 purge Myself,' etc." (Rolfe)

132 offend, injure

134 closely, secretly, privately

134 undergo, subject myself to, render myself liable to, etc.

## SCENE II

3, 4 This superfluous This once more, except that it re-  
 pleased you, and, so far, cannot be regarded as superfluous, was  
 once more than was necessary. Stevens points out that this was  
 really John's fourth coronation, Maline that his second coronation  
 was at Canterbury in 1201, his third also at the same place,  
 in 1202 after the murder of his nephew, "probably with a view  
 of confirming his title to the throne, his competitors no longer  
 standing in his way."

5, 6 And revolt, and since then nothing has occurred to  
 deprive you of the dignity with which you were invested, nor  
 has the loyalty then pledged to you been stained by revolt.

7, 8 Fresh state. 'No newly excited craving disturbed the  
 minds of your subjects with a desire for change and for improve-  
 ment of condition.' There is a superfluity here of expectation,  
 and a sort of confusion between, 'Expectation of change or im-  
 provement of condition did not agitate the land,' and, 'Change  
 or improvement of condition was not longed for by the land, so  
 as to disturb it.'

10 To guard before, to ornament more richly a title that  
 was already richly adorned, 'guards' were fringes or trimmings  
 with which garments were ornamented, as in *M. A.* i. 1. 289,  
 "The body of your discourse is sometime *quarled* with frag-  
 ments, and the *guards* are but slightly laced on neither",  
*L. L. L.* iv. 3. 58

15 eye of heaven, the sun, to garnish, to trick out, the word  
 seems to have here a belittling sense, cp. *M. I.* iii. 5. 71, "A  
 many fools, that stand in better place, *Garnish'd* like him", and  
*L. L. L.* ii. 1. 78

17 But done, if it were not that it is of course necessary for us to do whatever you, in your royal pleasure, may think fit to order Both here and in his former speech, Pembroke's words have a considerable flavour of suppressed sarcasm

18, 9 This troublesome, almost a repetition of Lewis' words, iii 4 108, 9.

20 Being unseasonable, especially as being insisted upon at an unfortunate time, urged seems to me to refer to act not to tale

21. well noted, familiar and, so, beloved

23, 4. And, like about, and as a wind veering from one side of a sail to the other, changes the course of a vessel, so this veering about of your purposes causes men's thoughts to turn from one point to another, prevents their being steady, to 'fetch about,' is a nautical term signifying to tack, to turn to the wind

25 consideration, deliberate thought, reflection

26, 7 Makes robe, makes healthy opinion appear diseased, and truth to be doubted, when they are seen dressed out in so new fashioned a garb, cp "*dressed* in an opinion," *M V* i 1 91, "*attired* in wonder," *M A* iv 1 146 For the transposition of new a, see Abb § 432, new, adverb

29 They do covetousness, they only mar their skill by their anxiety to improve what cannot by any skill be improved upon, Cp *Lear*, i 4 369, "Striving to better, oft we mar what's well", and *Sonnet*, ciii 9 10

30 excusing of On 'of' after a verbal noun, see Abb § 178, and on the omission of 'the' before a noun already defined by another noun, § 89

32 breach, rent

33 in hiding, see Abb § 164 fault, blemish

38, 9 Since will, since all our wishes, and every particular of them, halt, arrest themselves, when your highness wishes something contrary, there is a play upon would and will.

41 possess'd you with, acquainted you with, as frequently in Shakespeare and think, *i e* and I think

42 And more strong, and more reasons of even greater weight I shall communicate to you, when my fears are less than they now are, for when, Tyrwhitt's conjecture, the folios read 'then' for the double comparative, lesser, see Abb § 11 indue, probably for 'endue,' an older spelling of 'endow'

44 would reform'd, desire to see reformed

48 To sound, to proclaim

50 Your safety, *i e* for your safety the which, on 'the' used where there is more than one possible antecedent from

which selection must be made, see Abbe § 270, here 'you' implied in your is the other antecedent; them, for 'thou,' seems to be due to the words in the previous line which he is using almost as a quotation.

51 Bend studies, direct their best endeavours, have as the principal object of their efforts.

52 enfranchisement, the setting at liberty, cf. *l'émancipation*, to free, deliver.

53 discontent, abstract for concrete, the discontented people.

54 To break into to break out into.

55 If what hold, if you hold by the tenets of right that of which you have undisturbed possession, or the cross.

56-60 Why then exercise? Why then, should your fears, which, it is commonly said, accompany the steps of justice only, induce you to keep in confinement your kinsman, to allow the weed, ignorance, to choke up all better growth in the soil of his mind, and to deny him while young the advantage of engaging in manly exercises, referring especially to those martial exercises which in former times were so large a portion of a prince's education. Pope imposed them and should, and is followed by Dyce. Lettsom suggests, "Why then no fears should," etc., and a full stop at exercise. Possibly the construction was intended to be, 'Why then your fears should move you, we cannot see,' and that, in his expunction of the idea, Shakspeare forgot how he had begun. Instances of equal carelessness in regard to construction occur in his plays. To *make up*, "properly a term in falconry. 'Nest is the place, whether it be abroad or in the house, in which the Hawk is put during the time she casts, or doth change her feathers.' R. Holme's *Academy of Artery and Blazon*" (Dyce, *ibid.*). In to *chose*, there may be an allusion to the parable of the sower, some of whose seeds, when sown, "fell among thorns, and the thorns sprung up and choked them," *Matthew*, xiii. 7. Cf. *Uth* i. 3. 332, where the body is spoken of as a garden which we may have either "sterile with idleness, or manured with industry."

61, 2 That occasions, in order that those who are hostile to things as they now are may not have this argument wherewith to adorn their rhetoric on occasions for holding forth against you, such, for instance, as are described in ll 167, etc. Schmidt takes occasions as = "matters which they may urge against you."

62, 3 let it be liberty, let the concession which you have promised us (see ll 15, 6, above) be his liberty; it is superfluous. There seems to be a confusion between, 'let it be our suit (which you have bid us make) to ask his liberty,' and 'let his liberty be the suit which you have bid us make.'

64-6 Which liberty In asking for which liberty we are consulting our own interest so far only as to us, whose well-being depends on you and your well-being, it appears to be for your good that he should be released. Our well-being depends upon yours; yours, in our opinion, depends upon his being released, and so, in asking that release, we, while primarily consulting your welfare, are in a secondary degree, but only in a secondary degree, consulting our own welfare. our goods, the good of us severally

68 To your direction, for you to give him such an education as may seem best fitted for his years

69 should, who should, who, if he did his commission, would do, etc. For the omission of the relative, see Abb § 244

71, 2 The image eye, in the look of his eye you may see a hateful crime reflected. close aspect, appearance of sullen reserve

73 Does show breast, indicates a mind burdened with the consciousness of some terrible crime

74, 5 And I do And I greatly fear that what we so feared he had been commissioned to do, has already been done, 'tis, is really superfluous, on 'what' used relatively, here after an unemphatic antecedent 't (in 'tis), see Abb § 252

76, 7 The colour conscience, he becomes pale, or his natural colour returns to his cheek, according as determination to have his nephew murdered, or remorse at that idea, is uppermost in his mind.

78 Like set Like heralds going and coming between two armies drawn up in battle array Theobald, who laughed at the idea of heralds being set between two hosts, altered set to 'sent', and Dyce, without good reason, as it seems to me, scoffs at the suggestion of set being joined to battles

79 His passion break. A metaphor from a tumour, cp *Hamlet* iv 4 27, "This is the imposthume of much wealth and peace, That inward breaks"

81 The foul death The foul murder of a sweet child, foul corruption merely carries on the metaphor of the tumour

82 We hand. Powerful as we are, we cannot restrain death's hand

83 living, full of life, strong, used for the sake of the pun

84 The suit dead Your suit for Arthur's liberty has come to an end with his death

85 to-night, last night, as in ll 165, 182

86-8 Indeed. sick These lines are of course spoken with stern irony.

99 This hence Either in this world or the next, John will have to render an account for Arthur's death; cp. v. d. 24.

91 the shears of destiny, an allusion to the Fates, of whom Clotho held the distaff, Lachesis woven the web, and Atropos cut the thread, of life

92 Have I life? Is it for me to say I no longer the pulso of life shall continue to beat, and when it shall stop?

93. apparent, evident, manifest

94 That greatness It that any man, however high his position, should attempt that foul play with such unshaken nobility, cp. 2. II. IV. m. 2. 109

95 So game! May you, in the game you are playing, succeed according to your desire? or not succeed at all

96 Stay yet, for till I am accompanying you

97, 8 And that grave And ask out with you the inheritance upon which this poor child has entered, the possession of a grave which has been ruthlessly forced upon him, this poor child who was heir to so mighty an inheritance, this poor child whose way should have extended over all this land

99, 100 That blood hold, three foot of his country's soil is now sufficient space for him who by right of descent was lord of its length and breadth for foot in the English note on l. 100 We still use 'foot,' 'stone,' 'pound' in the same way bad world the while! "A bad world how always" cf. 2. II. IV. m. 3. 116, 'God help the while' a bad world, I say', and Rich. III. m. 3. 10, 'Here's a good world the while'" (Koffa)

102. To all, 'to' marking the result, consequence and doubt, and not only will break out, but will break out soon

104 There blood, power founded on blood here has but a slippery basis

106 fearful eye, terrified look

107 inhabit cheeks, we say 'inhabit,' or 'dwell in,' but not 'inhabit in.'

103, 9 So foul weather so heavy a sky can only be cleared by the bursting of a tempest, therefore hasten to get rid of the stormy elements with which you are evidently charged; i.e. quickly tell your news, however bad it may be; for weather, = storm, cp. IV. T. m. 3. 104, "both roaring louder than the sea or weather"

110 From England. John's question, "how goes all in France," means 'how do matters fare in France?' But the messenger, taking the words literally, answers, 'all in France are on their way to England' power, force

111 For any preparation, got together for any foreign expedition

112 in the land. Throughout the length and breadth of a country

113 The copy them the example which you set them by your sudden invasion of their country has been learnt by them, the lesson you taught them has been laid to heart.

114 For prepare, for when you might expect to hear that preparations are being made, etc

115 The tidings comes, Shakespeare frequently uses the word with a verb in the sing, as though it were on the same footing with 'news' 'Tidings' are "things that happen, usually, information about things that happen" (Skeat, *Ety Dict*)

116, 7 O, where slept? Steevens quotes *Macb* 1 7 35, "Was the hope drunk wherem you dress'd yourself? hath it slept since?" intelligence, spies, abstract for concrete, as in *H IV* iv 3 98, "Sought to entrap me by intelligence"

117 Where- . care, it is doubtful whether in the first folio the word is 'care' or 'care,' in the three others it is 'care,' which gives a good sense, viz., 'How has my mother shown that care which might be expected of her, in not obtaining, and sending me, information of this preparation,' i.e. she has not shown that care, etc

118 drawn, assembled, gathered together

119 And she it, without her hearing of it

120-2. The first died. Constance died in 1201 at Nantes, Elmor in 1204 at Fontevreaux

123, 4 but heard, but this I heard only as an idle rumour

125 occasion ' "the course of events which were following each other in rapid succession Cp in *H IV* iv 1 72, "And are enforced from one most quiet there, By the rough torrent of occasion" (Wright)

126 pleased, satisfied, brought into good humour again

127 What! dead! What! is my mother really dead!

128. How France! If so, then my affairs in France are in a bad way, my possessions in great danger of being torn from me walks here = 'fares,' the lit meaning of which is to 'go'

129 conduct, lead, generalship

130 That here? which you speak of with such certainty as having already landed, about which at all events you have no such doubts as about Constance's death

131 giddy, dizzy with amazement

132 the world, people in general who were aware of his pro-

crediting, those with whom he had to receive it, & while wringing the money out of the clergy

131 to stuff, to cram

135, 6 But if head. There seems to be a suppressed clause here, such as, 'I was about to tell you & was half dead, but if you shrink from hearing it,' &c.

137 Bear with me, be patient with me, do not be angry at my having greeted you so roughly amazed, astonished, the word formerly had a stronger sense than it has now

138 Under the tide, under the overwhelm'ng flood of evil tidings

139 Afloat the flood, my head which for a moment sank under it, is now afloat again, i.e. I have now entirely recovered my fortitude. Rolfe points out 'afloat' is nowhere else used by Shakespeare as a preposition

140 speak will However evil its diagnosis be

141 How sped how I have succeeded, 'succeed' being the older meaning of 'sped'

144 I find fantasted, I found the minds of the people occupied with strange fancies, I find, the historic present, but somewhat strange in such close connection with the past travell'd; fantasy the fuller and older form of 'fancy'

146 Not fear Delius compares *Mark* iv 29, "But cruel are the times when we hold rumour From what we fear, but know not what we fear"

147 a prophet. "This man [Peter of Pomfret] was a hermit in great repute with the common people. Notwithstanding the event is said to have fallen out as he had prophesied, the poor fellow was inhumanly dragged at horses' tails in the streets of Warham, and, together with his son, who appears to have been more innocent than his father, hanged afterwards on a gibbet" (Douce)

148 From forth, out from, see *Abb.* § 156, and for whom in connection with that, which generally comes nearer the antecedent, § 260 Pomfret, a contraction of Pontefract, a town in Yorkshire.

149 treading heels, closely following him

151 Ascension day, the anniversary of the day on which Christ ascended to heaven, otherwise called 'Holy Thursday', see *Mark*, xvi. 19

158 Deliver . safety. Make him over to safe keeping

159 I must use thee I have work for you to do

163 With eyes fire, i.e. flaming with rage

165 Of Arthur, whom, a confusion of construction between,

'Of Arthur, who they say is dead,' and, 'Of Arthur, whom they say your agent has put to death' See Abb § 410

166 On your suggestion, at your prompting

167 into companies, into the company of these men

170 Nay, but before Aye, seek them out, but do it swiftly, putting your best foot foremost (as we say), *i e* with all the speed of which you are capable

171 no enemies, no subjects as enemies, subject is here an adjective

172 adverse, hostile

173 With invasion' With all the pomp of that resolute invasion which must needs strike terror into their souls

174 Be heels, an allusion to the winged Mercury, the messenger of the gods, as he is shown in paintings and statues, the wings being attached to his ankles

175 like thought, with all the speed of thought

176 The spirit time, the state, condition, of the time so full of commotion and hurry

177 sprightly, sprightly, instruct with alacrity Spoke, on the curtailed form of the past participles, see Abb § 343

178 Go him, said to the Messenger

182 they say to-night This incident, which is mentioned in the old play, and by some historians, seems to be seriously believed by certain of the commentators Cp *J C* ii 2 17-24, *Hamlet* i 1 113-20, for similar portents to night, see above, 1 85

185 ~~beldams, crones, old hags~~, "ironically used for *beldame*, *i e* fair lady, in which sense it occurs in Spenser, *F Q* iii. 2 43" (Skeat, *Ety Dict*)

186 Do prophesy dangerously, comment upon the phenomenon in dangerous anticipation of the coming events it indicates

187 is common, is a common subject of conversation

188 shake heads, to express their gloomy thoughts

189 whisper another, on the omission of the preposition see Abb § 200

190 doth wrist, in the excitement of telling the story, or, possibly, in pantomimic representation of the manner of Arthur's death

191 makes action, shows his horror by his gestures

193 thus, Hubert here imitates the smith's attentive attitude, his mouth agape with terror

195. swallowing, eagerly taking in.

196 measure, yard; course

197, 8 which feet, which, in his haste to come out and listen to the story, he had put on wrongly, the right shoe on the left foot and vice versa. falsely, carelessly, by mistake Johnson, not knowing that in old days, as now, shoes were made to fit the right and left foot reversally, here censures Shakespeare's ignorance.

199 a many, i.e. Abh 187

200 That Kent that were drawn up in battle array

201 unwash'd artificer, dirty artisan; in *J. C.* 1. 2. 240, etc., and in *Cor.* ii. 3. 66, etc., the dirt of the common people is emphasized. It seems unlikely that in the word artificer Shakespeare intended that humorous epithetism for hand craftsmen which Delius sees.

202 Cuts off, suddenly interrupts.

203 possess fears, to fill me full of, to flood my mind with, etc.

207 No had, Rowe reads "Had none", Knight, "No no had"; but Arrowsmith (*Notes and Queries* vol. vii p. 251, First Series), quoted by Dyce and Sturanton, adduces from our older writers numerous instances of this phraseology, e.g. 'no did,' 'no had,' 'no will.'

208. It is the curse of Kings etc. Malone thinks it "extremely probable that our author meant to pay court to Elizabeth by this covert apology for her conduct to Mary". But surely Elizabeth could not even pretend that Mary's execution was not a deliberate act on her part.

209, 10 By slaves life By subservient wretches who construe the ill tempers of monarchs as a sufficient warrant for committing murder on their behalf, bloody, which becomes bloody by their action; a proleptic use, cp *Hamlet* 1. 5. 90 "And 'gins to pale his ineffetual fire," i.e. the fire which thus becomes ineffectual. Delius compares *Macb.* ii. 3. 72-4, "Most sacrilegious murder hath broke ope The Lord's anointed temple, and stole thence The life of the building."

211 And on authority, and on the slightest sign being given by those in power, etc.

212-4 To understand respect. To take that sign for a command, and to interpret for themselves the secret wishes of kings in cases when probably their anger is due rather to a sudden freak of caprice than to any settled purpose; dangerous seems here to mean 'when in a state of fury' advised, deliberate, i.e. 'advice' often = deliberation.

215 Here is did For this and the following speeches, compare the dialogue between Bolingbroke and Exton, *R II* v 6 34 52

216, 7 O, when made, i.e. the Day of Judgment, when men will have to render their account to God

218 to damnation, with the result of condemning us to perdition

220 Make done' make is an instance of confusion of proximity due to the intervening plural nouns, Dyce and Knight transpose deeds and ill, Dyce because in such passages the order of the words which are emphatically repeated is rarely, if ever, changed, Knight, because the old reading "might apply to good deeds unskilfully performed" by, at hand

222 Quoted, "noted, from the notes or marks in the side (coté) or margin of a book See *L L L* ii 1 246," "His face's own margent did quote such amazes" (Wright) sign'd, stamped, but further carrying on the figure in Quoted, nature having set her signature to her handwriting

226 Apt, fit and ready liable, has much the same sense here as apt, literally 'allied with the being employed,' i.e. one who in another's mind is associated with such an idea, "From *F* *her* to tie — Lat *ligare*, to tie, bind" (Skeat, *Ety Dict*) in danger, in a matter dangerous not in its undertaking, but in its results

227 faintly thee, in ambiguous language hinted at the subject of Arthur's death, cp *M A* ii 1 310, "I have broke with her father, and his good will obtained"

228 to be endeared, in order that you might win the favour

229- Made conscience, treated it as a matter about which you need have no scruples of conscience

233 Or turn'd doubt, or looked upon me in a way that showed doubt as to my real meaning, whether I could really mean anything of so hideous a nature

234 As bid me, such as would bid me

238 in signs again, with corresponding, reciprocative signs, for sin Lettsom would read 'signs', but parley with sin seems to me particularly forcible, as indicating the tentative character of his communion with crime

239 Yea, without stop, not only readily parleyed with sin, but at once came to terms with it

240 consequently, pursuantly, thereafter, cp *R II*. i 1 102, "That he did plot the Duke of Gloucester's death And consequently Sluiced out his innocent soul through streams of

blood', P. V. in 471 to act, i. e. that he try hard to act, for 'to be acted' is the force of 'acted'—'acted' is used in the latter of two senses, see Act 5. 400

213 my braved, my royal dignity is dented

214 & Nay death. Yet and even I my own person there is civil war between my conscience and the desire for my replica & death, up what Shalbury says above, ll. 70, 71, this fleshly land, for the sake of the future from civil war this can draw breath this land which has been torn by war and has all the open ll. 71 & 72, etc. where the captain, it is not fully worked out. It has appeared in 471 in 1. 63, 'and the state of war, like to a little kingdom, suffers to be the witness of an unwarlike man, 'i. e. when the power, the spirit or mind, is fit for that with the moral nature of the body is gone.

215 Arm you, though imperious, is almost equal to 'if you're a yourself,' etc. than I can. What you have to do is to arm yourself against your external enemies, leave it to me to make, etc.

222 a maiden, & at which hand, a virgin I will

221, 5 Within thought this of course is untrue, as we have seen in the first scene of this Act. motion, impulse, idea.

226 And form, and in slandering my personal appearance (see above, ll. 221, 5), you have slandered my nature.

227 O Which child. For though it may be a little roughly so rough, it yet looks as good too tender to counterpunch the murder of, etc. For the elliptical is fairer than to be, see Act 5. 300

231 Throw rage like water upon 'em

232 And obedience! And bring them humbly back to that obedience which is due from them

233 Forgive made, forgive the uncomplimentary terms in which my anger, not I, spoke of, etc.

234 feature, form, person in general; we now speak of 'the features' of the face, but the 'make' of the body; Shakespeare uses 'feature' more widely, and more in accordance with its derivation, for *feature*, *fashion*, *make*.

235 foul blood, eyes which in imagination befall you stained with blood, made you appear to be, etc.

237 closet, private apartment.

238. with haste, as quickly as circumstances will possibly permit, there seems to be the idea of convenience to the lords as well as of haste on the part of Hubert

239 I conjure fast. My words of adjuration to you are but slow, do not in your going imitate their tardiness

## SCENE III

1 The wall, etc "Our author has here followed the old play In what manner Arthur was deprived of his life is not ascertained Matthew Paris, relating the event, uses the word *evanuit* [*i e* disappeared], and indeed, as King Philip afterwards publicly accused King John of putting his nephew to death, without either mentioning the manner of it, or his accomplices, we may conclude that it was conducted with impenetrable secrecy The French historians, however, say that John coming in a boat, during the night-time, to the castle of Rouen, where the young prince was confined, ordered him to be brought forth, and having stabbed him, while supplicating for mercy, the King fastened a stone to the dead body, and threw it into the Seine, in order to give some colour to a report, which he afterwards caused to be spread, that the prince attempting to escape out of a window of the tower of the castle, fell into the river, and was drowned" (Malone)

3 There's, for the inflection in *s* preceding a plural subject, see Abb § 335

4 semblance, appearance, the dress he had assumed

5 venture it, *i e* to jump down, but it is used indefinitely, see Abb § 226

6 If I limbs, if I get down *without breaking my limbs*, the getting down is certain, the getting down *in safety*, problem atical

7 shifts, contrivances, ways

8 as die and stay, as to remain here to meet that death which is certain to befall me

11 him, the Dauphin St Edmundsbury, or Bury St Edmunds, the capital of Suffolk

12, 3 It is time It is the only safe course for us to take, and we must gladly accept so friendly an offer made to us in a time of so much peril.

16, 7 Whose import Whose private communication to me of the friendly feeling in which I am held by the Dauphin, is of a much ampler nature than would be gathered from these lines, for private, an adjective used as a substantive in the singular, see Abb § 5, where the word is quoted as used in a similar way by B Jonson, *Sejanus*, iii 1

19 set forward, set out on our journey.

20 or ere, for this reduplication for the sake of emphasis, see Abb § 131

21. distemper'd, angry, ruffled in temper, the word is used by



to be consigned to the grave, there to moulder and be eaten of worms

41-5 have you another? Have you before beheld such a spectacle? or have you even read or heard of such a one? or could you imagine one such, if you tried? or do you, although you see it, imagine, without feeling sure, that you see it? could imagination, unless it had this object before it, create such another?

46, 7 crest arms this is the crest to the armorial bearings that murder boasts, or, rather, a crest over and above that crest, a double crest, as it were, crest, literally, the comb or tuft on a bird's head, then the 'cognizance' worn on the top of the helmet to distinguish the wearer

48 The wildest savagery, the most extravagant piece of savage butchery

49 wall-eyed, glaring, literally, having a beam in the eye  
Cp *T A v 1 44*, "Say, *wall eyed* slave"

50 Presented remorse Offered as an object to call forth the tears of tender pity, remorse, pity, as most usually, in Shakespeare

51 in this, in the presence of this, when compared with this this murder is sufficient to excuse all murders of former times

52 sole, unique; cp *Sonn xxxvi. 7*, "love's sole effect"

54 To the times The folio has 'sinne of times,' which Pope altered to 'sins of time,' a reading adopted by Dyce Delius points out that sin is used collectively, and that unbegotten goes with times For times, in the sense of past times, cp *H V ii. 4 83*, "By custom and the ordinance of *times*"

55 a bloodshed, an act of deadly, etc

56 Exemplified spectacle When it can quote this as a precedent

58 heavy, brutal.

59 If that hand. If it really be the work of any hand, which I can hardly believe

60 If that hand' Salisbury, indignantly repeating the Bastard's words, asks, 'Do you mean to say that you doubt its being the work of any hand?'

61 we had ensue we had a presentiment of what was to happen

62, 3 It is king The work is the work of Hubert's hand, the planning and the intention belong to John, practice, = contrivance, plot, is frequent in Shakespeare.

64, 5 From whose life, from rendering obedience to whom, I, as I kneel before this dead body, forbid my soul, with a curse

upon it if it refuse or fails to obey; perhaps with an allusion to the papal interdict, or, for ruin of a dead body, cp. *L'g. B.* iv. 2. 451, "I'll run up the steeple sometime. It was a worthy building," and of Cloten's corpse.

65 his excellence, I believe points out that his refers to ruin of sweet life, i.e. the excellence of that dead body; breathing, speaking, breathless, that lives & breathes in it.

67 The incense-vow, a vow offered up before the shrine of his soul, as incense is offered up before the altar in churches.

68 to taste, perhaps means not over to taste, still less to eat freely of, i.e. to share a copy of the vows & also in the ages of superstition and chivalry. (*John. 11*)

69 to be infected, as though delight in such circumstances would be a disease, something that would pollute him.

71, 2 Till I revenge Till I have made this hand glorious by the noble act of revenge for Arthur's death. It would read 'head' for hand referring it to the dead prince, and interpreting a glory as the aureole commonly worn in pictures round the heads of saints. *Maline* compares "I will not return, 'Till my attempt so much be glorified, As to my ample hope was promised," & 2 *III. i.* 111. *also I' t' v. 1. 27*, "Jove, let *Alceas* live, If to my sword his fate be not the glory."

73 religiously, i.e. binding themselves by a like vow.

76 O, he is death. He is so utterly without shame that he does not blush, even though knowing himself a murderer.

77 Avaunt, away from our sight, "shortened form from the *E.* phrase *en avant*, forward 'on' march' The *E.* *ava* it is from the *Lat. ab aule*" (*Skat., L'g. B.*)

78 Must law? Will you by staying here compel me to kill you, and so to rob the hangman of his due?

79 Your again. Sheathe your sword, and do not defile it by shedding this man's blood, cp. *Oth. i. 2. 59*, "Keep up your bright swords, for the dew will rust them," and with similar contempt.

83 forget yourself, show yourself forgetful of your rank by attacking me.

84 Nor defence Nor run upon the danger of a combat with me in defence of my innocence, true, which consciousness of my innocence makes rightful.

85, 6 Lest I nobility Lest I, heeding only your passion, be led to forget that respect which is due to a man of your personal worth and high position.

87 dunghill! filthy beast, Wright points out that the full form is 'dunghill cur,' as in *id. H. IV. 1. 3. 108* brave, defy.

88, 9 Not life not for any consideration would I defy a nobleman, but in defence of my life, knowing myself to be innocent, I dare fight even with one much higher in rank than a nobleman, even with an emperor For innocent life, Dyce, comparing *Macb* iii 1 79, would read "innocent *self*," but the jingle seems to me quite after the fashion of this play

90 Do so do not, by compelling me to kill you, make me one

91, 2 Yet I lies So far, I am no murderer, though you may force me to be one, if you attack me whose lies, an induct and apologetic way of calling Salisbury a liar

94 Stand you, stand aside; and do not interfere in our quarrel, or I shall be provoked into doing you an injury

95 Thou better, for the construction due to a feeling that the old impersonal construction is ungrammatical, see Abb § 352

97 Or teach shame, or allow yourself in your outburst of passion to insult me by a blow, spleen, see note on ii 1 68

98 betime, i e by time, in good time, quickly, more commonly 'betimes'

99 Or I'll toasting-iron, or I will so hack you and your miserable weapon, toasting-iron, a contemptuous phrase for a sword, cp *H V* ii 1 8, 9, "I dare not fight, but I will wink and hold out mine *iron* it is a simple one, but what though? it will *toast* cheese, and," etc

106. My life, so much of life as it is given me to live, the allotted period of my life

108 For rheum, for villains are ready enough with their tears, if occasion demands them, rheum, see note on iii 1 22

109, 10 And he innocency, and he, having so long practised, dealt in, such display of tears, has learnt the art of making them appear as though they were the outflow of pity and innocence, for traded, cp *T C* ii. 2 64, "Two *traded* pilots 'twixt the dangerous shores of will and judgement"

112 The slaughter-house this noisome atmosphere of butchery

114 Bury, see above, iv 3 11.

115 he may out, if he is so anxious to see us, as you say, let him seek us out at Bury, and he will find us there

116 Here's world! Here is a pretty state of things! fair work, ironically

117, 8 Beyond mercy, infinite and boundless as God's mercy is, it cannot reach you and save you from damnation, if, etc  
Cp *W T* iii 2 208-15

121 nay, black nay, no comparison is possible, your guilt is beyond all parallel. Statton thinks that "Shakespeare had here probably in his mind the old religious plays of Coventry, some of which in his language he may have seen, and read the damped ends had then been blurred."

123, 1 so ugly to, i.e. a herd of hell as hideous as you, etc.

125 Upon my soul his protestation of innocence is interrupted by Faulconbridge. If thou consent, if, without actually having done the deed yourself, you were even a consenting party to it.

126 do but despair, you have only to despair, and I'll, etc. Delius points out the reference to Judas Iscariot's hanging himself after betraying Christ. See *Macbeth*, 2, 2, 340.

129 a rush beam, even so frail and flexible a thing as a rush will serve as a beam from which to hang yourself.

132, 1 And it up. And it of all leaves fully sufficient as the whole ocean itself to drown you. 1 p, 1 etc. etc.

135 sin of thought, sinful thought

136 of the breath, wouldst thou say either 'the stealing of that, or 'stealing that' etc. 136, 170

137 which clay, ep. above, 1. 224, "thrice gone of blood and breath."

138 want pains, be lacking in pains, not have enough where with to, etc.

140 amazed, as in a maze, bewildered.

142 all England, i.e. in the person of its rightful king; ep. 1 C n 7 9, 7, "Ere There a strong folk as, Men as Men, Why? A o A bears the third part of the world, man," i.e. Lepidus, who, with Caesar and Antony, shared the government of the world between them.

143 this royalty, literally, this mouthful, small piece, i.e. the body of the youthful Arthur.

144 The life realm, the life and, with it, all rightful claim to the throne, of this realm.

146 scramble, scramble, struggle for, ep. 11 P. L. 1. 1, "the scanling and in quiet time", and v. 2 215, according to Skeat, scramble is put for *scamp*, from *scamp*, Ital. *scuquere*, to *scap*, from Lat. *ex*, out, and *campus*, a field, especially a field of battle part teeth, tear in pieces, as dogs, etc., fighting over prey.

147 The state "This is, the interest which is not at this moment legally possessed by anyone, however rightfully entitled to it. On the death of Arthur the right to the English crown devolved to his sister, Eleanor" (Malone) proud swelling state, monarchy with its grandeur.

149 dogged, like a sullen dog

150 snarleth in, fiercely faces and snails at

151 Now home, invading forces and discontented people of the country come together in one line, join together in attack, for discontents = malcontents, cp 1 *H IV* v 1 76, "of fickle changelings and poor *discontents*"

152, 4 and vast pomp And utter confusion is only waiting for the death of usurped authority to tear it in pieces, just as the raven hovers over a dying animal, waiting for the moment when its death shall allow it (the raven) to begin its feast, in plain language, men are only waiting for John's dethronement to plunge the country into a state of anarchy

155 cincture, that with which his cloak is girdled, kept close to his body

156. Hold tempest. Hold out *against* this, etc., endure this, etc

158 are hand, require to be quickly attended to

## ACT V SCENE I

2 The glory, cp *Macb* 1 5 30, "All that impedes thee from the *golden round*, Which fate and metaphysical aid doth seem To have thee crown'd withal", and 11 *H IV* iv 5 36, "This is a sleep That from the *golden rigol* hath divorced So many English kings"

3 as holding, as a tenure derived from the Pope

5 holy word, as being the word of a holy man

6 his holiness, i.e. the Pope, so in *A C* i 2 20, "Vex not his *prescience*," a title jestingly given to the Soothsayer, unless his holiness = *its* holiness, i.e. of your word from, i.e. derived from

7 'fore inflamed Mason objects to 'fore on the ground that the nation was already inflamed, and that John had said so But inflamed means 'in a general blaze of insurrection,' which John has hardly admitted to be the case

8 counties, it is doubtful whether this means here the division of the kingdom so called, or the nobility, as in *M A* 11 1 195, *M V* 1 2 49, and elsewhere, the words Our people in the next line look as if the two classes, the nobility and the common people, were meant

10 the love of soul, heartfelt love

11 stranger, an adjective

12, 3 This qualified this torrent of ill will can be checked by you alone

15 That minister'd, that medicine must be promptly administered

18 Upon, as a consequence of

19 convertite, here, 'one who has returned to the true faith,'  
& convert from his own heresy

21 make weather, cause, bring about, fair weather.

23 Upon your oath, you have made oath of "obedience to, etc.

27 give off, "take off and give up (Weight)

28 I did constraint I understood him to mean that I should do so upon compulsion

31 Dover castle "Hubert de Burgh, with a hundred and forty soldiers, defended it for four months" (*French, d'occupation (sewedjicr)*)

35, & And wild friends. And among your friends, who are but few, and those by no means assured, the greatest perplexity prevails—amazement is just excited and represented as going in an excited way up and down the ranks of John's friends, as if to tamper with their faith, up and down is probably a preparation, as in in 3 11, *J'ir et reviens*, "who swore they saw Men all in fire walk up and down the streets."

40, 1 An empty away The mere cave, or setting, from which the precious stone has been stolen. Malone quotes *Marb n 1 140*, "A jewel in a ten times barr'd up chest Is a bold spirit in a loyal breast."

43 for know, for anything he knew to the contrary, so far as he knew

46 sad, gloomy

47 Govern eye regulate your looks.

48 Be time show yourself as full of activity as the time itself is

49, 50 outface horror, bear down with your stern looks the boastful men that seek to strike terror into the hearts of men, outface, cause to cower down by superior sternness, horror, abstract for concrete

51 That great, that shape their behaviour by the pattern of their superiors

52, 3 and put resolution Malone quotes *Marb n 3 139*, "Let's briefly put on manly readiness"

55 When field. When it is his intention to lend splendour to the battle field by his presence, cp *H 1 n 2 10* "You island carrions Ill favour'dly become the morning field"

56 aspiring confidence, soaring, lofty, reliance upon yourself

59 forage, seems here to have merely the idea of going forth, ranging about, which according to Florio (*It Dict*) it originally had Cp *H V* i 2 110, "*Forage* in blood of French nobility," i.e. go about slaying French nobles

66 upon land, is generally explained as 'standing upon our own soil', though possibly the meaning is when an enemy has set foot upon our shores, in *H V* ii 4 143, "For he is *footed* in their land already", *R II* ii 2 48, "Who strongly hath set *footing* in this land"

67 fair-play offers, with Dyce and Singer I have followed Collier's MS Corrector in substituting offers for 'orders' Schmidt and Rolfe interpret 'orders' as 'stipulations,' 'conditions,' comparing "order" in v 2 4, which does not seem to me a parallelism

68 Insinuation, terms which shall wind their way into the acceptance of our enemy

70 A cocker'd wanton, a pampered, effeminate debauchee The derivation of 'cocker' is uncertain, Skeat suggests that the original sense was to rock up and down, to dandle brave fields, insult our fields by daring to trample upon them with such parade

71 flesh soil, to flesh his sword was a military term used of a young soldier when first drawing blood hence flesh his spirit is equivalent to 'make the first display of his hardihood' in a soil, on the soil of a warlike nation like ourselves

72 Mocking spread, Johnson compares *Marb* i 2 49, "Where the Norwegian banners flout the sky And fan our people cold"

73 And check? Without meeting with any opposition

74 Perchance peace, Possibly it may turn out (as the Bastard hopes it will, and as it really does) that the cardinal cannot make up this peace which you are so ready to accept there seems a sarcastic flavour about your

76 a purpose of defence, were ready to defend ourselves

77 Have ordering, I leave it to you to arrange matters as you think best

79 Our party foe We on our part are still (yet) capable of coping with a more powerful foe than this

## SCENE II

3 precedent, the original draft of the engagement between the Dauphin and the English lords, cp *R III* iii 6 7, "Eleven

10 as I put to write it over. The parchment was full as it is  
 & doing.

11 That having down, that having the same given it into a  
 as clearly set down.

5 notes, in a rapala.

6 May know sacrament, may have to excuse for any doubt  
 as to the terms to which we have been subject by taking the  
 'sacrament' was any other thing, and in fact was one of  
 of the early administered to soldiers who controlled, the ordinary  
 modern use of the word, i.e. the sacrament, as a religious bond  
 and thus in the Roman Catholic Church is only one of several  
 sacraments.

9 albeit, although it be

10 and unurged faith, unshaken loyalty: the soldier's  
 'and unurged faith'

13 Should revolt, should be obliged to have recourse to such  
 a desperate remedy as revolt. 'placard, up there in 1374,  
 'you rub the iron. When you should bring the placard'

14 inveterate, deeply rooted, his inveterate being so called

17 O and Salisbury! Especially in a case in which every  
 motive urges one to patriotism as well as to his in honorable  
 defence of his native land. That cries out upon us as well as in  
 in *H II* iii. 1. 91, 'And that same word even now cries out to  
 us,' and not as in *H II* iv. 3. 51, 'I cry out upon danger'  
 (i.e. exclamation) is, I think, shown by the words honour  
 able rescue and defence.

21 For the health wrong, to restore our right to a healthy  
 condition, we have no other remedy but the most healing and  
 injury to our countrymen and anarchy in which right and wrong  
 are confusedly mixed up, the play upon right (that which is due)  
 as opposed to wrong (that which is not due, injustice) and of  
 right (that which is morally good) as opposed to wrong (that  
 which is morally evil) makes the sentence difficult of explanation.  
 the very hand, the hand it self, nothing less than a cure.

26 were born, should have been born

27 step stranger, follow the lead of a foreign foe

28 fill up, complete the number of, serve as a complement to,  
 etc. Cp *Oth* ii. 3. 370, 'I do follow here in the chase, not like  
 a hound that hunts, but one that fills up the cry'

30 upon the spot, upon the disgrace as though his tears would  
 wash it out. Dyce reads "spur" enforced cause this cause  
 which we have taken up only under the compulsion of circum-  
 stances.

31 To grace, to lend grace by our support.

32 unacquainted, not the standards of our own army with which we are so familiar, which we have so often followed the words is 't not pity (l 21) govern the whole sentence down to this point.

33 What, here? What, must we "follow unacquainted colours" even here? O nation, remove! O my country, would that you could bodily remove yourself from that quarter in which you have so long been planted

34 clippeth, embraces, surrounds, as frequently in Shake speare

35 9 Would bear unneighbourly! / Would that Neptune's arms would take you up and carry you to some far distant region where you could forget your former existence, and fasten you to the shores of some pagan country, where, instead of engaging in a contest which is unworthy of them as neighbours, the two nations might blend in a friendly channel that blood which is now so hotly engaged in each against the other, and direct their united efforts against a common enemy } A comma seems better than a semicolon after shore To grapple, to fasten as with grappling irons, or grapnels, by which in former days a ship, about to board another, locked itself with it And spend, instead of expending, the sentence ends as if it had begun, 'Where it would be possible for these two armies to combine,' etc For the omission and subsequent insertion of 'to,' see Abb § 350 Shakespeare is probably thinking here, as Malone points out, of the crusades in which France and England fought as allies against the Saracens

11, 2. And great nobility And powerful feelings contending in your breast mightily disturb your naturally dignified equanimity, cp *Marb* i 3 110, "My thought, whose murder yet is but fantastical, Shakes so my single state of man, that," etc. For doth, see Abb § 337

13, 4 O, what respect! "This compulsion was the necessity for a reformation in the state, which, according to Salisbury's opinion (who, in his speech preceding, calls it an *enforced cause*), could only be procured by foreign arms, and the brave respect was the love of his country," (Warburton)

45 honourable dew, the tears that did such credit to his heart

46 silverly, like a silver stream, on the suffix *ly* with a noun, see Abb § 447

48 Being inundation, though that is a spectacle which one so commonly sees.

50 blown up soul, excited by your strong feelings as rain is blown up by a strong wind, Malone compares *Luci* 1788,

"This windy request, till it be granted, till I lack tomorrow's tide

52. vanity top, the top, the end of the world, the end of the weary heaven so high above our heads", and "back to the old, the world's end"

53. Figured meteora. Illusions (from a meteor to last, out with it)

55. great heart, brave heart

56. 7. Comend enraged. In my such tales as these to childish eyes that ever witness of the commotions in the mighty world with which you are familiar. Baby and giant are antithetical

58. 9. Normet gossiping. Nor ever made acquaintance with any other mode of fortune than that which is won at fortune, where high spirits, mirth, and glib talk intimate and related all

61. That knit mine. Who unite your strength with mine: in this undertaking. *Shakespeare*, also ever used to unite, in the sense of 'to knit together strongly, in *II. II. i. 61*

61. And even spake. "In that I have come to, an angel spake for me, the holy light appeared to give a warrant from heaven and the name of right to our cause" (*Malone*). Wright points out the pun upon angel suggested by nobles in *I. i. 1*

67. set, etc. is a seal, carrying on the metaphor in warrant.

69. The next is this, after which I tell you, etc.

70. 1. His spirit. church, the obstinate perversity with which he refused to recognize the supremacy of Rome has now given place to humble obedience. come in, in antithesis to stood out.

75. foster'd hand, reared as a domestic animal, fed by the hand as a tame animal, a domestic pet

77. And be show. And though looking terrible, be harmless

78. Your mo, with your grace's pardon, which I am confident you will grant me, I will not, etc. The formula is not intended to be peremptory, but respectfully firm. Cp. *M. V. i. 150*. "Your grace shall understand that at the receipt of your letter I am very sick"

79. to be propertied to be treated as a mere tool; probably with an allusion to the 'properties' of a theatre—the dresses, masks, wigs, etc. Cp. the use of the sub. in *J. C. iv. 10*, "do not talk of him (*Lepidus*), But as a property"

80 To be control, to be a subordinate directed just as my superior may think fit

82 sovereign state, the papal power then, and till quite recently, was a temporal, as well as a spiritual power, the Pope being a prince as well as a bishop

83 the dead wars, the spirit of hostility which had died out

84 chastised kingdom, which I have scourged with invasion, not, I think, with any reference to the Pope's punishment of John

85 matter, fuel

87 same weak wind, the breath of your words

88 to know right, to recognize right when I saw it, to distinguish between the appearance of good and evil

89 interest to, Malone compares *H IV* iii 2 99, "He hath more worthy interest to the state Than," etc, and a passage from Dugdale, to show that this was the phraseology of the time, whereas we now say 'interest in', taught me what interest I had in this land, what pretensions I might make to it, see the legate's speeches iii 4 141, etc

90 Yea, thrust heart Yea, and not only showed me this, but forcibly prompted this undertaking

92 What me? What have I to do with that peace? How does it affect my claim to the throne?

95 now it is, now that it is

96 Because that, see Abb § 287

97-9 What penny action? i.e. Rome has not contributed a single penny of the expense, not a single man, not a single munition of war to support, maintain, this expedition

100 That charge, that take upon myself the expenditure incurred, for undergo, cp *W T* ii 3 164, "Any thing, my lord, That my ability may *undergo*"

100 2 who else war? Who except myself, and those who are bound to render me service, if called upon, have to bear the burden of this war? i.e. none else have, etc

104 Vive le roi! For the sonant *e* in Vive, cp *H V* iii 5 11, "Mort de ma vie" if they march along" In one of Heywood's Epilogues we have the line—"But *Vive, vive le Roy, vive la Royne*," where the final *e* must be sonant twice at all events, so Marlowe, *Massacre of Paris*, sc xxi 1 86, has "*Vive la messe*" perish the Huguenots" Abbott, § 489, gives other instances bank'd towns, probably, sailed past the banks of the rivers on which then towns stood Others explain it to mean landed

upon the bank. So much I think that from the context there may be an allusion to card playing, and that I have barred their towns is meant, or a threat to do so, put there to break the rest.

105-7 Have I not set? Have I not the game in my lands, and shall I throw up my cards as a loser? This match, this contest in which it is now set, is to be the better of him the lot, or it is any number of games varied upon between the combatants beforehand, yielded to here probably, give over the bet which will then be yielded, or give over the bet and come myself beaten.

109 the outside, the surface of things.

111-3 Till my war till I live won a tale glory is was promised in which in language a expectation of the results I gathered together this force. The promise of glory is perhaps as much that made by his ample hope as by the leader's words. For draw, or above, is 2 118 In head of war here, there seems to be the idea of things gathered to a head, brought to a point.

114 And cull'd world, and cho out these very spirits from among all these I might have got together, it being the flower and top of French chivalry.

115 To outloot, to outwire, cut to cover before you etc. Cp above, v 1 19, 'at face the brow of bragging horror'.

116. Even in the jaws, in the very jaws.

118 the fair world, that courteous treatment which Lancelot is accorded to unhappiness.

121 how you him, what terms you have a rule for him.

122, 3 And as you tongue And, according as your answer is, I shall know what rejoinder my instructions authorize me to make.

124 wilful opposite, obstinate in his hostility.

125 will not entreaties will not accommodate himself to, etc. To temporize is to observe the time and accommodate one self to it, thence, to come to terms generally.

126 flatly, plainly, in round set terms. It is strange that this idea of thoroughness should belong, though in different ways, to 'flat', 'round', and 'straight', in 'flat' the notion is of what is level, in 'round,' of what is complete, in 'straight,' of what is without any twistings. On "round dealing," Bacon, *Essay on Truth*, Abbott remarks, "Round was naturally used of that which is symmetrical and complete (as a circle is), then of any thing thorough. Hence (paradoxically enough), 'I went round to work,' *Hamlet*, ii 2 139, means, 'I went straight to the point'."

129 in me, by my mouth (p 1 1), 'In my behaviour'.

130 and reason should and there is good reason why he should be well prepared, it is well that he should, etc

131 apish, fantastical, with this term applied to Lewis, cp *R III* i 3 49, "Duck with French nods and *apish* courtesy"

132 This masque, this masquerading in arms, this buffoonery of invasion, harness'd, aimed, as 'harness' frequently for armour Skeat (s v *Mask, Masque*) has shown that the primary meaning of 'masque,' as an entertainment, was that of buffoonery, the wearing of a mask "being (from an etymological point of view) an accident" unadvised revel, this faucal imitation of war "

133 This sauciness, this youthful freak of impudence, unhair'd, i.e. unbearded, is Theobald's correction of 'unheard' Malone compares v 1 69, above, "shall a *beardless* boy, A cocker'd," etc, *Macb* v 2 10, "many *unrough* youths, that even now Protest their first of manhood," and *H V* iii Prol 22, "For who is he whose chin is now enrich'd With *one* appealing *hair* "

136 From out territories, clean out of the length and breadth of the land

138 take the hatch, leap over the hatch, the half door, in order to hide yourselves from his anger, cp *Lear*, iii 6 76, "For, with throwing of my head Dogs *leap* the hatch and all are fled " To take, e.g. a hedge or a ditch, is, as Stevens points out, a hunter's phrase Cp *W T* iv 3 133, "*meirily hent* the stile a "

139 concealed wells, wells that offer concealment, passive for active participle Rolfe explains "wells in out of the way places," but wells wherever they were would afford equally effective concealment

140 litter, the straw which is strewn over the floors of your stables

141 pawns, things pledged to a pawnbroker, which he, being liable for their restitution, locks up in some safe place, —"F *pan*, 'a pane, piece, or panel of a wall, also a pawn or gage' Cot —Lat *pannum*, acc of *pannus*, a cloth, rag, piece

The explanation of this peculiar use of the word lies in the fact that a piece of cloth is the readiest article to leave in pledge" (Skeat, *Ety Dict* )

142 To hug with swine, to make your bed with swine, i.e. in the pens in which pigs are kept sweet safety, safety which is sweet wherever it may be obtained, even if in vaults and prisons

143 to thrill, to quiver, shudder

144 Even at crow, Collier's MS Corrector alters this to, 'Even at the crowing of your nation's cock' "Malone," says Dyce, "refers this to 'the caw of the French crow,'—a sense which the words may very well bear Dounce on the other hand,

says that the allusion is to the crowing of a cock, *gallus* meaning both a cock and a Frenchman, but would Shakespeare for any other writer employ such an expression as 'the crying of the crow [of a cock]'?"

116. Lo scolded here, if it should stuff us victorious when on your soil the soil of a foreign country, is it likely that here, on its own native soil, it should have been unscolded.

117. in your chambers, penetrating into your very houses.

119, 30 And 120. nest. A. I like in early, *arsatoris* his nest, ready to swoon down upon all who threaten injury to his brood. Staunton points out that the verb to 'nest,' as a pre-ense of the flight of an eagle, a falcon, etc., occurs formerly to have denoted not merely nesting to a great extent, but to fly, spirally. He also quotes from Drayton's *Polyglott*, and from Beaumont and Fletcher's *Edm. iv* 1, instances of course, in the English language of 'skour,' but to prove a den. Sk it shows that *scry* is from the Low Lat. *scry*, a nest of a bird of prey, and has no connection with 'cry' as a common derivation, *scry*, *cry*, inferred, thus causing the word to be written *eyre* or *eyry*.

131. Ingrate revolts, ungrateful revolters, rebels, used also in *Cymb.* iv 1 6, "receive us for barbarous and unnatural revolts."

152, 3 You bloody England, you unnatural sons of your mother country who, like Nero (who is said to have murdered his mother by ripping up her womb), would mutilate her who bore you.

154. pale visaged maids, Rolfe compares *Ant-joc.* R III in 1 95, "Change the complexion of her maid pale peck."

155. tripping, walking duntily

157. needles, Shakespeare's contracted form of 'needles,' as in *W. N. D.* in 2 201, *Per* iv Prolog 23

158. bloody inclination, murderous thoughts

159. thy bravo, your bravado threatening words, *cp* *P. S.* in 1 15, "Surrah, I will not hear these braves of thine"

160. outscold us, outdo us in the matter of scolding

162. with such a brabblor, in converse with a noisy, quarel-some, fellow

164, 5 and let here. We do not care to answer you in words, our answer, justifying our interest in the land, and our presence here, shall be given by our drums and trumpets.

169. even at hand, i. e. so close at hand are our forces.

170. all as loud, fully as loud

172 rattle ear, startle the atmosphere around us, welkin, from A S *volcnu*, plural of *volcen*, a cloud

173 mock, imitate

174 halting legate, this legate who halts between one resolution and another

175 Whom need, whom John has employed as his agent more for amusement than because he had any need for his interference

176 in his forehead, Rolfe quotes *R II* iii 2 160, "for within the hollow crown That rounds the mortal temples of a king Keeps Death his court, and there the antic sits," etc

177 A bare-ribb'd death, cp Milton, *Comus*, 562, "And took in strains that might create a soul Under the ribs of Death" office, function, duty

179 this danger, i.e. that you threaten us with

### SCENE III

the day, the battle, as above, iii 4 116

4 my heart is sick, I am sick at heart, utterly despondent

8 Swinstead "Halliwell reads 'Swineshead,' which is unquestionably correct, but Shakespeare copied the mistake from the old play Swineshead is in Lincolnshire, about seven miles southwest of Boston It is now a rural town, but was then a seaport The abbey, about half a mile east of the town, was founded by Robert de Giesler in 1134 It was a large and magnificent structure, but nothing is now left of it The mansion known as Swineshead Abbey stands near the site, and was built with materials from the ancient abbey" (Timbs, quoted by Rolfe)

9 supply, reinforcements, frequently in Shakespeare, both in the singular and the plural.

11 Goodwin Sands, "or the Goodwins (*M of V* iii 1 4) are dangerous-shoals-off the eastern coast of Kent, not far from the mouth of the Thames. Tradition says that they were once an island belonging to Earl Godwin, which was swallowed up by the sea about A.D. 1100" (Rolfe) They are quick-sands rather than shoals

13 coldly, with little spirit retire, transitive, not retire of themselves, of their own accord

15 welcome, give that glad reception which it deserves

16 Set on, set out for litter, a portable bed, these were of

two kinds, that borne on the head like an helmet, the peaks of India, and that borne by horses, the poles being attatched to collars and to straps round the hind quarters. "Matthew of Westminster informs us that John was conveyed from the 'Jiley' or 'Dunelm' head in *littera equitum*—the horse litter" (Knight)—straight, as one

## SCENE IV.

1 stored, well supplied, *cp. H. I. iii. 5 31*, "To us store France with bearded warriors."

3 If they too, &c. all our hope depend upon their success.

5 In spite of spite "even the worst that may not without anything that may happen" (Schmidt) *cp. H. VI. ii. 3 5*, "In spite of spite I can much I fear a while."

6. sore sick, dangerously ill

7 revolts, see above, v. 2 151

8 When names When things went well you did not speak of us in such terms, then no compliments were too great for us though Melun did not. In his next speech shows, when the word revolts for a taunt, Salisbury in his answer takes it for one.

10 bought and sold, literally made the subject of latter, just as may suit the convenience of others, hence, betrayed, as frequently in Shakespeare

11 Unthread rebellion "Shakespeare was evidently thinking of the eye of a needle. Undo (says Melun to the English nobles) what you have done, desert the rebellious project in which you have engaged. In *Coriolanus* (iii. 1 127) we have a kindred expression, "They would not thread the gates." Our author is not always careful that the epithet he applies to a figurative term should answer on both sides. 'Rude' is applicable to 'rebellion,' but not to 'eye'" (Malone). To the passage in *Coriolanus* Dyce adds *R. II. v. 5 17*, "It is as hard to come in for a camel To thread the postern of a small needle's eye." There is, as has been pointed out, a plain allusion to *Matthew*, xix. 24, "It is easier for a camel to go through the eye of a needle than for a rich man to enter into the kingdom of God."

12 And welcome faith. Receive back into your hearts that loyalty which for a while you have driven away

14 lords On account of "he" in the next line the Camb. Ed. propose 'lord' for lords, taking French as singular, and in support of their suggestion refer to *H. I. iv. 1 80*, "the French might have a good prey of us if he knew it" loud, i.e. with the discharge of cannon

15 He, i.e. Lewis

17 *moe*, According to Skeat, the distinction between *moe* (or *mo*) and *more* is that *moe* referred to number, *more* to size

19 Even altar, on that very same altar, the treachery being made all the more glaring thereby

21 May may, can this, etc., the original sense of 'may', see Abb § 307

22 within my view, staring me in the face

23 but a quantity, i.e. a small quantity only, cp *T S* iv 3 112, "Away, thou rag, thou *quantity*, thou remnant", u *H IV* v 1 70, "If I were sawed into *quantities*, I should make four dozen of such bearded hermits' staves as Master Shallow "

24 Resolveth fire Melts and loses its form when placed near to the fire "This is said in allusion to the images made by witches Holinshed observes that it was alleged against dame Eleanor of Cobham and her confederates 'that they had devised an *image of wax*, representing the King, which by their sorcerie, by little and little consumed, intending thereby, in conclusion, to waste and destroy the King's person' *Resolve* and *dissolve* had anciently the same meaning So, in *Hamlet* [1 2 30], 'O that this too too solid flesh would melt, Thaw and *resolve* itself into a dew'" (Steevens) The practice spoken of by Steevens is also referred to in *R III* iii 4 70-4 For the expression in the text cp *T G* ii 4 201, 2, "Which, like a *waxen image* 'gainst a fire, Bears no impression of the thing it was "

26 What in the world, i.e. nothing could possibly, etc

27 use, profit, possibly with a reference to the word as meaning the interest on money

29 live truth, that my only hope of eternal life is by being true in this, another jingle between true and truth.

31, 2 He is east He will have broken his oath if he allows you to live to see another day

33 6 But even expire, not only will he not allow you to live to the dawn of another day, but this very night, this night whose pestilential gloom is already enveloping the bright light of the sun, now weary of its daily task, this ill-fated night, your breath, will pass from your bodies The image is here of the cap of smoke which forms at the top of a flame of fire, and there is perhaps an allusion to the cover put over a helmet when not in use Contagious is used again of darkness in u *H IV* iv 1 7, "Breathe foul *contagious* darkness in the air "

37 rated, "The Dauphin has rated [i.e. appraised] your treachery and set upon it a *fine*, which your lives must pay" (Johnson) Treason, when not against the sovereign person, could be condoned on payment of a fine

11 3 The love this The love I bear to him, and the consideration that my grandfather was an Englishman, move my conscience to confess this to you with a view to saving your lives. The line for that Englishman is taken from the old play, and its insertion perhaps accounts for the pleasure in that, or because either 'The love of him, and the consideration that, etc.', lead me, etc., or 'because of my love for him and because (for that) my grandfather was, etc., I am led,' etc., would have been more logical.

41 In lieu whereof in return for which satisfaction, cp. *H. 1* v. 1 262, "In lieu of this let me do with me." The literal meaning of the phrase is 'in place of,' i.e. a substitution, not restitution or recompense, but Shakespeare always uses it as here.

15 rumour, 'a confused and indistinct noise' (Schmidt), cp. *J. C. n. 1* 15, "I hear a bustling noise, like a fry."

17 part separate, divorce

19 bestow my soul, may my soul be secured.

50, 1 But I occasion, if I do not love the appearance of this occasion, i.e. gladly welcome this opportunity for the which, used when there are two possible antecedents, see *Abb.* 1 270

52 untread slight, retruce the steps by which we acted as traitors to our king, cp. above, l. 11, "Unthread," etc.

73 And like flood, and like a river which has risen above its proper level, but afterwards subsides itself and shrinks back to it, etc., for retired, see *Abb.*

74 Leaving course abandoning that extravagance of action to which we have given way

55 o'erlook'd, looked over, exceeded, cp. above, m. 1 24, 'Like a proud river passing o'er his bounds'

60 Right, plainly 'bright' was proposed for right by Collier's MS. Corrector, and is approved by Knight. Dyce, quoting the opinion of an eminent physician, remarks, "Mr. Collier tells us that 'Bright' is to be understood in reference to the remarkable brilliancy of the eyes of many persons just before death; but if that lighting up of the eye ever occurs, it is only when comparative tranquillity precedes dissolution,—not during 'the pangs of death', and most assuredly it is never to be witnessed in those persons who, like Melun, are dying of wounds—of exhaustion from loss of blood,—in which case, the eye, immediately before death, becomes glazed and lustreless."

60, 1 New right There is now before us a new sight (i.e. back to the king), and one that in its newness is a happy one since its object is the restoration of the ancient rightful government

## SCENE V

2 blush, i.e. with shame at the sight

3, 4 measur'd retire, retreat in a cowardly manner, that retreat being all the more disgraceful that it is made over their own soil bravely off, in a triumphant manner did we quit the field

5 needless, no longer needed for use against the English, they having abandoned the field

7 And wound up For tottering, Steevens reads 'tatter'd', Dyce, 'tattering', holding, with Gifford, that tottering was merely the old spelling of the word Staunton, keeping tottering, thinks that "*tottering* or *drooping* colours, after a hard fight, contrast becomingly with the *spreading*, *waving* colours of an army advancing to battle." Singer renders the word *wavering*, *shaking*, Flay (*apud* Rolfe) *waving*, quoting from *The Spanish Tragedy*, "A man hanging, and *tottering* and *tottering*, As you know the wind will wave a man." clearly, is explained by some as 'stainlessly,' by others as 'completely,' with which meaning Dyce proposes 'cleanly,' a conjecture made by the Camb. Edd. also, but with the interpretation of 'neatly' If we knew what clearly meant, we should be nearer knowing what tottering means If tottering = 'tattered,' it is the active participle for the passive

11 again fall'n off, have revolted from the Dauphin as they did from John

12 supply, see above, v 3 9 wish'd, looked for, desired

13 Goodwin Sands, see above, v 3 11, and cp *Cymb* iii 1 21, 2

14 shrewd, bitter, accursed

18 The stumbling night, the darkness which caused us to stumble, lose our way

20 keep quarter, keep good watch at your posts or quarters, Rolfe compares i // VI ii 1 63, "Had all your *quarters* been as safely *kept*", cp also, "their *quarter'd* fires," *Cymb* iv 4 18

21. The day to morrow, i.e. I shall be up before daybreak to take the fullest advantage of whatever may offer, adventure, the chances that may come in my way

## SCENE VI

2 Of the England, one belonging to the English side

4, 5 why mine? Dyce, adopting a suggestion made to him by Mr W W Lloyd, gives these words to the Bastard, con-

KING JOHN

considering this distribution "absolutely necessary." If given to you, and you had no right to put such a question to me, but Mr Lloyd suggested a correction, however all ill-naturally, I will at all risk confidentially believe, I have not asked you, "What have you done?"

10. I will believe, I will at all risk confidentially believe, that on one side of my family I belong to the line of the Plantagenets. As you are so ready to believe me a friend, you may show your friendship by believing that on one side of my family I belong to the line of the Plantagenets.

11. I am a friend, I will at all risk confidentially believe, that on one side of my family I belong to the line of the Plantagenets. As you are so ready to believe me a friend, you may show your friendship by believing that on one side of my family I belong to the line of the Plantagenets.

12. I am a friend, I will at all risk confidentially believe, that on one side of my family I belong to the line of the Plantagenets. As you are so ready to believe me a friend, you may show your friendship by believing that on one side of my family I belong to the line of the Plantagenets.

13. I am a friend, I will at all risk confidentially believe, that on one side of my family I belong to the line of the Plantagenets. As you are so ready to believe me a friend, you may show your friendship by believing that on one side of my family I belong to the line of the Plantagenets.

14. I am a friend, I will at all risk confidentially believe, that on one side of my family I belong to the line of the Plantagenets. As you are so ready to believe me a friend, you may show your friendship by believing that on one side of my family I belong to the line of the Plantagenets.

As Rolfe says, at leisure means 'at other people's leisure' For to the sudden time, on the use of 'to' before nouns, meaning 'with a view to,' see Abb § 186

28 who him. In days when there was so much danger of poison being administered, it was the custom for kings to have each dish of which they partook tasted by an attendant, who was called the 'taster,' and "whose office it was to *give the say* [*i e* the assay] (*prelibare*), to taste and declare the goodness of the wine and dishes" (Dyce, *Gloss* ).

29 resolved, resolute, determined, his resolution being shown in his not hesitating to drink of the cup, though knowing it to be poisoned, in order to induce the king also to drink of it

30, suddenly, immediately, cp *A Y L* ii 2 19, "do this suddenly "

32 Who, for other instances of the inflection of 'who' being neglected, see Abb § 274

33 Why back, Dyce, following Malone's suggestion, reads, "Why know you not the lords are all come back," and puts the note of interrogation at company, brought, we should now use the perfect instead of the aorist

36 about, in attendance upon

38 And tempt power' And do not try us so severely as to give us more to bear than we are capable of bearing

39 my power, the forces I was bringing with me

40 flats, stretches of flat country common in the eastern counties taken tide, swept away by the tide "On the 14th of October, 1216, as the king was attempting to foist the Wash at low water, and had already got across himself, with the greater part of his army, the return of the tide suddenly swept away the carriages and horses that conveyed all his baggage and treasures, and the spot is still known as 'King's Corner' It was on the same night that the king arrived at the Cistercian monastery at Swineshead, and was taken with the fever of which he died" (Rolfe)

42 well mounted, though well mounted, on a powerful horse

44 or ere, for this reduplication, see Abb § 131

## SCENE VII

1 the life blood, the essential part of his blood

2 corruptibly, "*i e* corruptively So, in his *Rape of Lucrece*, [1854], 'The Romans *plausibly* did give consent'—*i e* with acclamations" (Steevens), on the termination *ble*, used in

an active sense see Abb. § 115 pure brain, which hitherto was clear

1, 5 Doth mortality see the account of Falstaff's death  
H. IV. ii. 3 mortality, mortal life

6, 9 and holds him, and is literally persuaded that if he were brought, etc., the burning quality, etc., would be allayed, or, that bringing him into, etc., would allay the burning, etc. - fell, cruel nerve, devil

10 orchard (*cityard*, word of waste or vegetable), garden, is usually, if not always, in Shakespeare, the word was at one time written *hartyard*, under the mistaken idea that it was derived from *hart*, a garden which singularly enough is said to be related to the latter syllable, *yard*. "John did not die at Swinshill for *swinshead* as here represented. On the day after he arrived there though very ill, he was conveyed in a litter to the Castle of St. Ives, and thence on the 14th of October to the Castle of Newark, where he expired on the 18th, in the 10th year of his age and the 17th of his reign" (Rolle).

11 rage, rage

12 even now, but a moment ago

13, 1 O vanity themselves, O strange uprise of sickness, the continuance of the fierce extremity of pain at last prevents the body from being sensible of them, i.e. there is a point beyond which the capacity of feeling pain cannot go.

16 insensible, this is Hamner's emendation, some editors retain the reading of the folios, 'invisible, which Malone explains as an adverb, Knight gives 'unlooked at, short, arid' as its meaning, Fleay putting it commensurate to the word, says that death is "visibly acting while preying on the body, but invisible when he attacks the mind", and Wright also refers 'invisible' to Death.

17 the which, see Abb. § 270

18 fantasies, the older and fuller form of 'fancies.'

19, 20 Which themselves Which as they crowd and try to force their way into that stronghold, the last to yield to death, destroy themselves. Malone quotes H. VIII. ii. 1. 185, "which forc'd such way That many more'd considering did throw And press in with this caution"

21 cygnet, the young of the swan

22 Who chants death, for allusions to this belief, cp. *Lucr.* 1011, *Phoenix and Turtle*, 15, *Oth.* v. 2. 247, *M.* i. iii. 2. 11 For Who, personifying an irrational antecedent, see Abb. § 261

23, 1 And from, rest And uses the last weak strains of its voice to accompany the departure of the soul from the body, the

soul finding rest in heaven, the body, in the earth, an allusion to the service performed over the dead with an accompaniment of music from the organ, organ-pipe, windpipe, throat

26 that indigest, that chaotic mass, so the adjective, = formless in *Sonn* 114, 5, "monsters and things *indigest*"

28 elbow-room, room to move about in

29 It out, it refused to depart from the body while it had no other outlet than doors and windows

30 so summer, such fierce heat

32 scribbled form, I am as a rude figure, portrait, drawn, etc

33 against, when placed near, cp above, v 4 25

35 ill fare, in answer to the Bastard's "How fares," etc, the King says, 'I have taken poison, which is but ill fare'

36, 7 And none maw, Steevens quotes from Dekker's *Gul's Hornbook*, "the morning waxing cold, *thrust his frosty fingers* into my bosome", and Malone from *Lust's Dominion*, "the cold hand of sleep *Hath thrust his icy fingers in my breast*"

41 comfort cold, it being warmth that is generally spoken of as comforting, cp above, iv 1 107, "the fire is dead with grief, *Being create for comfort*"

42 cold comfort. "There is a play upon the phrase, which was ironically used, as it still is, in the sense of small comfort Cp *T of S* iv 1 33, 'whose hand thou shalt soon feel, to thy *cold comfort*'" (Rolfe) so strait, so niggardly

44 virtue, some property that would give relief

46-8 Within blood. My inside is as a hell in which the poison is shut and set to prey upon my blood which is condemned beyond all hope of reprieve

50 spleen of speed, fierce activity

51 to set eye, to close my eyes, as is done after death, the eyes naturally remaining partially open

52 The tackle, that by which my heart was braced up Cp *Cor* iv 5 67, "though thy *tackle's* torn, Thou show'st a noble vessel"

53 the shrouds, the rigging which holds the masts in their place

55 to stay it by, to support it, another nautical term, the stays being also large ropes supporting the masts

56 holds, does not give way

58 module, another form of 'model,' i.e. the mere outline, ground-plan, confounded ruined

59. preparing hitherward, "For the ellipsis, cf. *Rich. II.* v. 1. 37: "prepare thee hence for France"; and *ibid.* iv. 3. 110: "Who am prepared against your territories" (P. H.).

60. Whore knows, on the insertion of the pronoun after a proper name, see Abh. § 217. Walker thinks that the original reading "God" was altered to heaven on account of the statue of James against profane swearing, answer him, meet, appear, cp. *Cor.* i. 2. 18: "We never yet made doubt but thou wast ready 'to answer us'."

62. upon advantage, in the hopes of gaining by the movement.

63. I Were flood. This occurrence, which has already been related, happened to the King himself.

65. dead news, deadly news.

66. But now thus, a moment ago a mighty King, now but a clod of clay, as in l. 67.

67. run on stop, metaphors from a track.

71. To do revenge, to perform the office, not of burial, but of revenge, cp. *II.* i. v. 6. 157, "'Tarry, do it coz, in Suffolk.' My soul shall keep this company to heaven. Tarry, wait on it for mine, then fly about."

73. still, ever.

74. you stars spheres, you nobles who have returned to your allegiance, and now move in that orbit out of which for a time you had wandered.

75. Show now faiths, give proof of your loyalty being equal once more.

77. To push land To thrust out of this land, which is faint with the suffering it has undergone, the destructive powers which have brought shame upon it.

79. straight sought let us instantly attack the Dauphin, or he will attack us.

82. Pandulph, "It was not Pandulph, but Cardinal James Gualo, who opposed the intention of the Dauphin to invade England" (*French, S.* 67) at rest, resting himself peacefully.

84. offers peace, offers of peace to us.

86. With war with the intention of abandoning this war upon us.

87. 8. He will defence He will be more likely to give up the idea of continuing this war when he sees us strongly armed to resist him, i.e. therefore let us show our strength.

89. Nay, already, Nay, there is no fear of his endeavouring to prolong the war, for his departure has already to a certain extent been begun.

91, 2. and put cardinal and left it to the cardinal to arrange matters with us

94 post, go with speed

97 With other princes, Walker thought that princes was a corruption, the transcriber's or compositor's eye having been caught by the word prince in the preceding line. The Camb Edd think that the mistake may be in the word prince, for which it would be easier to suggest a substitute than for princes

98 Shall wait funeral Shall accompany as mourners, etc

99 At Worcester "A stone coffin, containing the body of King John, was discovered in the cathedral church at Worcester, July 17, 1797" (Steevens)

102. The lineal land ' That royal dignity and glorious sway which you have inherited

104 I do bequeath, I offer, generally used of something left by will to heirs, etc

106 tender, offer, as frequently in Shakespeare

107 To rest evermore ' To continue without stain for, etc

108, 9 I have tears My heart is full of kindly feelings towards you, but is unable to express them except by tears

110, 1 O, let us griefs The time has already beforehand exacted a large tribute of griefs from us, therefore let us now pay it so much as is due and no more

114 But when itself. This logically can only go with did lie

115 her princes, her chief nobles are home, have returned to their allegiance

116, 7 come them. Let the rest of the whole world attack us, and we shall meet it boldly in the shock of war

117 rue, suffer, cp in *H VI* 1. 1. 40, "Why knows not Montague that of itself England is safe, if true within itself?"

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